Famous Artists Course

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Famous Artists Schools, *Inc.*

Westport, Connecticut

lesson **14**

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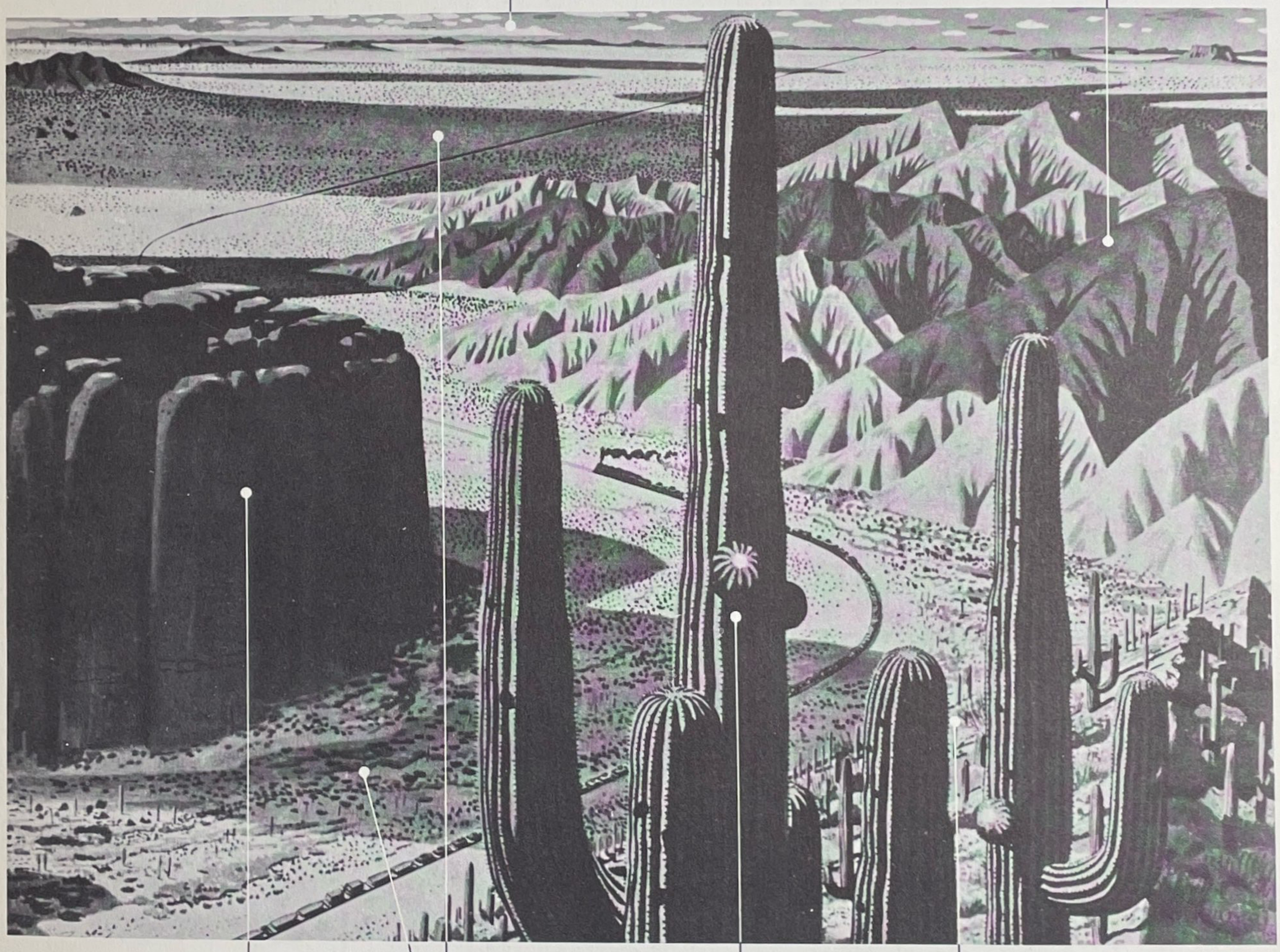
Here we show you a western landscape which contains most of the points we will make in this lesson. Study it carefully and read the captions accompanying it. In this landscape there is variety in form, texture and the intelligent composition of various forms and textures. When each element is carefully considered and employed correctly the result is an effective and pleasant picture.

Dark clouds and white clouds give a definite texture to this area and create the effect of distance in the landscape.

The character of dry hills is created here. Notice that although each hill is basically conical in shape, no two hills are identical. There is variety in form that avoids monotony and establishes the character of western hills.



The surface of these cliffs is smooth; the cliffs themselves are based on cylinders and spheres. Notice that, by contrast, the form and texture of the cliffs emphasize the rough, conically shaped hills to the right.

These scattered dots represent scrubby desert growth. Diminishing in size as they recede, they add depth to the picture as well as provide an interesting texture in keeping with the depicted geographical area.

The irregularities in the vertical fluting of the cactus provide variety in form here. The repeated vertical lines also create a texture characteristic of this particular kind of cactus.

More distant cactus forms are not drawn with as much detail as the foreground forms but in drawing them the character of the particular cactus form is retained so the observer has no difficulty identifying the form. The repeated shapes of the many cactus forms on the hill side create an interesting texture that differs from any other in the picture.

Lesson **14**

Variety in forms — textures and surfaces

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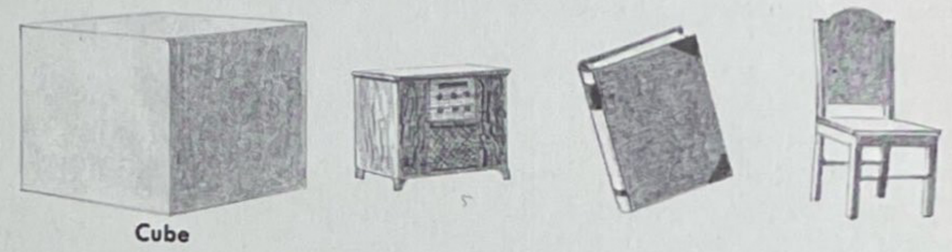
In this lesson you are going to study these four things:

1. *Variety in form*
2. *Textures created by repeating similar forms*
3. *Surface textures*
4. *Decorative textures*

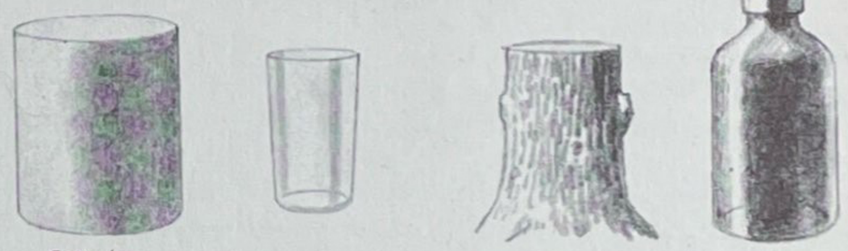
You will discover, as you learn about the above four subjects, that they are related and play complex parts in making a picture. To avoid confusion, however, we are presenting each subject separately so you will gain a clear understanding of each subject by itself and thus be able to better understand their correlation. This correlation will be demonstrated in the latter part of the lesson.

Sphere



Cube

Cone



Cylinder

1. Variety in Form

In Lesson 2, you learned that all forms are variations of four fundamental shapes: the sphere, the cube, the cone and the cylinder. You also learned that there are an infinite number of variations of these forms. To the right, we show you a few of the objects closely resembling the four basic forms.

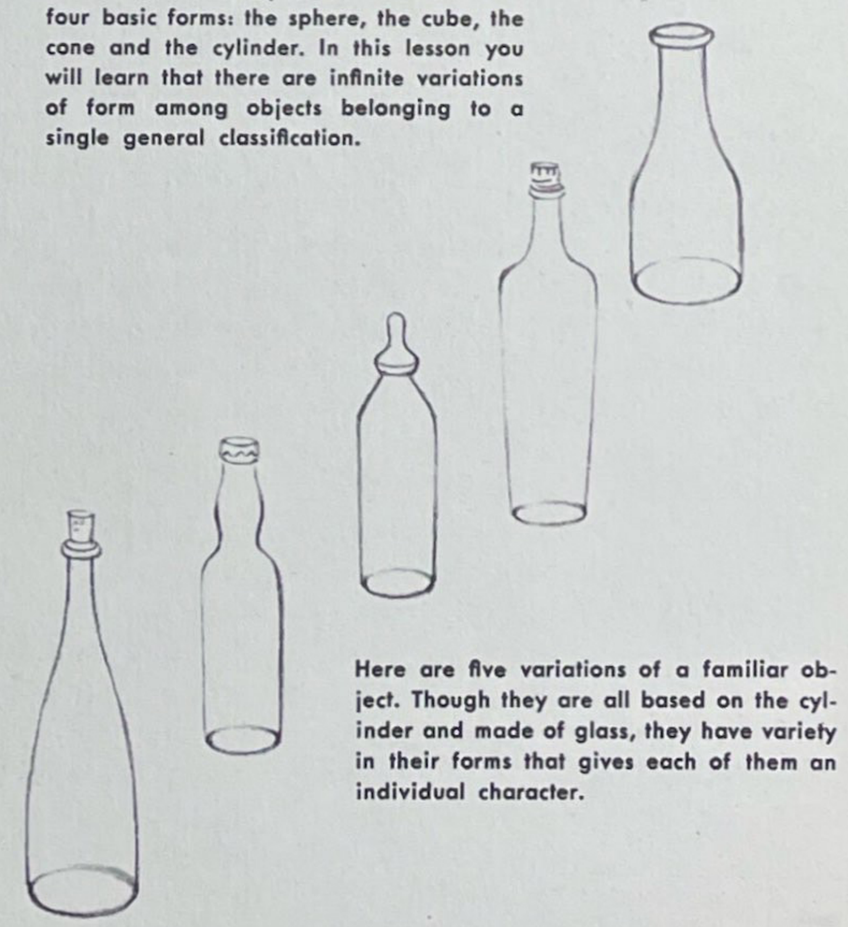
The three objects shown that are based on the sphere are easily identifiable as an apple, a ball and a head. One of the important means by which your eye makes a quick, accurate identification of these objects is the *variety in each form that is characteristic of it.* Having seen many apples, you know immediately whether or not you are looking at an apple. You also know from other visual experiences that different types of apples have different forms. Going further, you know that no two apples of any kind are *exactly* alike; there are slight variations in their forms that make them different. These slight variations in form must be seen and interpreted by you in your drawing.

You must see and *interpret* the characteristic irregularities of forms. We say "interpret" rather than "copy" because literal copying can often destroy the characteristic quality of a form in a picture and confuse the observer. To interpret a form truthfully may sometimes involve simplification, exaggeration or modification. The basic thing you must do is transmit the specific character of a form to the observer so that he can identify it quickly and correctly.

In the picture on the opposite page, notice that the cacti do not look like telephone poles, tree stumps or any other basically cylindrical forms. They look like cacti because the characteristics of the cactus forms were seen, understood and interpreted truthfully by the artist. The same thing is true of the hills, they have forms which immediately identify them as hill types found only in the western part of this country. This careful accurate observation of *particular* form characteristics must become a habit. It applies to objects of all shapes and sizes, from the huge mountains at the left to the bottles on the right.

If you understand the possible variety in form, you will, when making a picture, design a shape to be characteristic, yet individual and at the same time compose well in the space in which it is to go. The bottles on the right are an example of what we mean. An infinite variety can be designed and they will all look like bottles. The difference lies in their *variety in form.*

These pictures are from Lesson 2 where we showed that all objects are variations of four basic forms: the sphere, the cube, the cone and the cylinder. In this lesson you will learn that there are infinite variations of form among objects belonging to a single general classification.



Here are five variations of a familiar object. Though they are all based on the cylinder and made of glass, they have variety in their forms that gives each of them an individual character.

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Variety in forms — textures and surfaces

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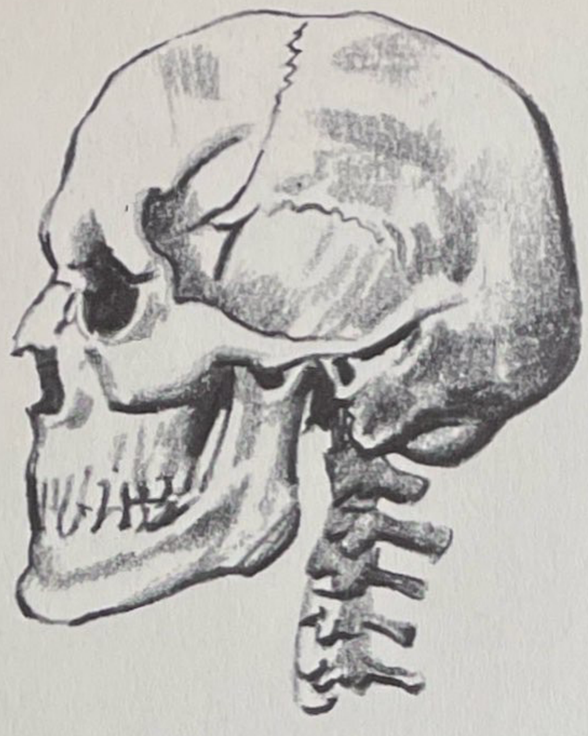
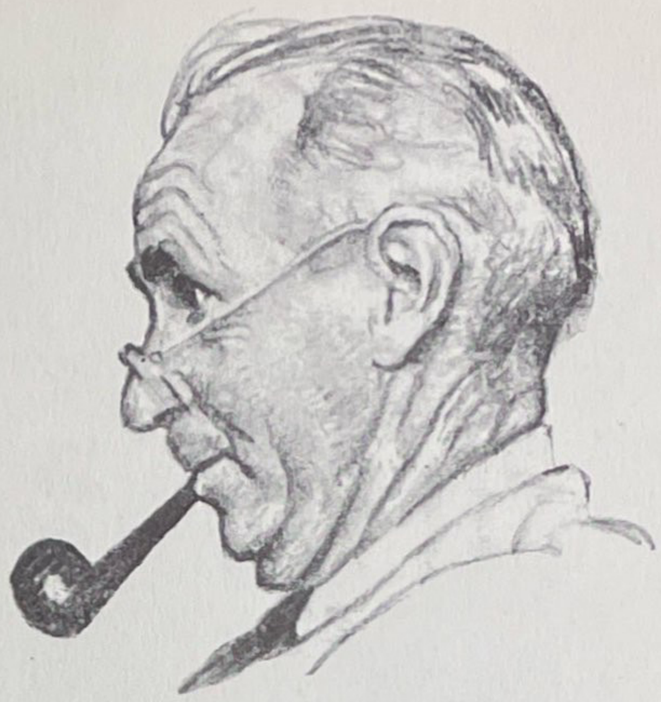
Draw a "particular" head

On the right are four identical views of men's heads. All four heads are drawn with similar expressions on them yet each head is different. The difference is due to variety in form. Study the heads closely and observe that Mr. Rockwell's choice of form is absolutely correct for the creation of each individual head. Extend your study to include the observation of people wherever you go and continue that study, trying at all times to notice what facial characteristics make a person an individual, setting him apart from all others. Remember, there is no formula for drawing heads — or anything else. There is only an observant eye and a trained hand.



Although human skulls vary slightly, all human heads have pronounced differences which are due to variations in the elements that make up the head — the ears, the nose, the eyes, the mouth, the chin, etc.



The main characteristics of this man's head are: receding hairline, slightly turned under nose-tip, slightly receding chin, prominent jowls, habitually raised eyebrows with brow wrinkles — he got these from looking up and over his glasses. These characteristics indicate a mild-mannered man with a quiet sense of humor.

Variety in heads ⬆

The heads illustrated on these two pages are all fundamentally the same forms; the skulls of each head are all about the same size and shape and their eyes and mouths are in approximately the same relative positions. *Yet all the heads look different.* This is so because each element of each head — hair, ears, eyes, nose, mouth and chin — is just a little different. Each head gets its own, individual character through variety in form. The little differences becomes *BIG DIFFERENCES* in giving each head its own distinction. In drawing, the observation and interpretation of these differences is a *must.* Further observation will reveal that there are certain "types" of people that seem to be characteristic of certain walks of life. You must learn to select the right type for your drawing of the moment, then observe and remember what more subtle variation in the forms of the ears, hair, eyes, mouth, etc., gives your "type" person a character that marks him as an individual. In the captions relating to these heads, we point out the subtle differences that make each head have its individual quality. When drawing or painting, the results of such observation will give your picture interest. Observe your own face in a mirror. A slight change in the manner you brush your hair or the lifting of an eyelid will make a lot of difference in your character. Since a person's head is the most expressive part of his body, a constant study of its form variations is important. Although the heads pictured here are realistic, heads are often painted more simply. But in painting them simply, do not neglect their individual character.

Variety in nature and industry ➡

In the same species of animal, in each type of plant life or in groups of comparable manufactured items, various degrees of form differences are found. On the opposite page are two such common forms — the horse and the automobile. There is not space enough to show all the varieties within the horse family but recall, if you can, the great number of differently shaped horses you have seen. Then think of the many breeds that exist in the horse family alone. Doing this should give you some idea of the scope of the subject: *VARIETY IN FORM.*

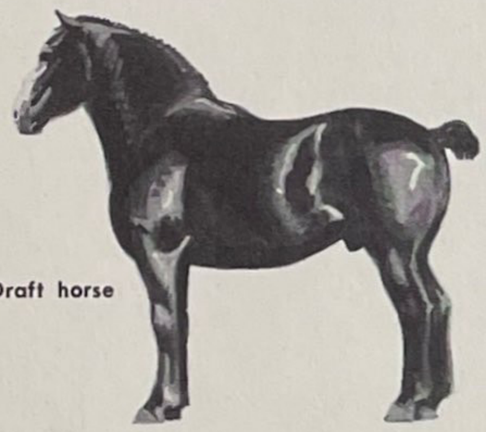
In this one example of the horse, you must see that when you draw a horse you do not simply draw a horse, *YOU MUST DRAW A PARTICULAR HORSE* — a horse that is characteristically correct for your picture. The same rule applies to all objects you draw.

Variety in form is also present in man-made objects. As a commercial artist it is an absolute must that you become acutely aware of form variations among manufactured products. Look around you at magazines, billboards, car cards, etc. You will never find a product drawing of *a* car, *a* radio or *a* refrigerator. But you will find product drawings of *particular* cars, *particular* radios, *particular* refrigerators. Each automobile, for example, has its own identifying characteristics — the slope of the windshield, the grill, the fender shapes, etc. You must train your eye to notice the variety and identifying features of all such forms quickly and then you must emphasize these points in a picture. Doing this gives your drawing conviction.

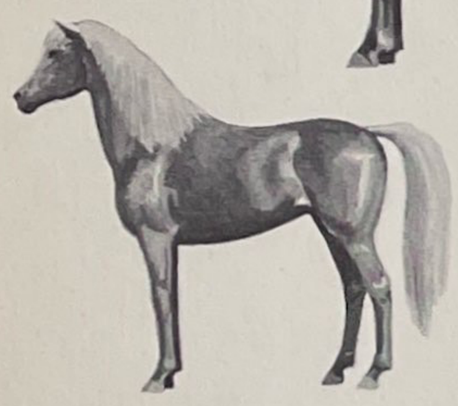
The characteristic features of this young man's head are: thin face, large nose, receding chin, large shock of well-attended hair, thin neck with prominent Adam's apple. From his face you can tell he is a good-natured, probably slow-witted farm boy — timid and somewhat juvenile.

The prominent features of this man's head are: broken nose, slightly cauliflowered ear, prominent wrinkles around eyes and leathery creases on the back of his neck. An outdoor man, he has squinted so long at bright daylight that wrinkles around his eyes were an early permanent acquisition. Never one to avoid a good fight, he is, nevertheless, an easy going sort of man more interested in today's ball game than tomorrow's problems.

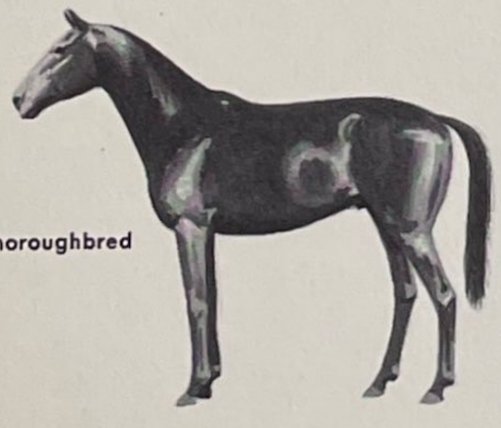
This man's outstanding facial characteristics tell a good deal about his character. The main characteristics are: very round, fat face, balding in the best business man tradition, jowls prominent, eyes puffy — possibly from cigar smoke. He is a worrier, a business man, a community booster, a "good fellow."



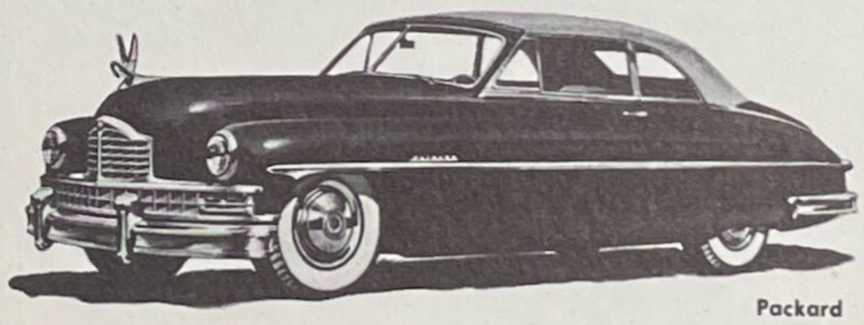
Draft horse



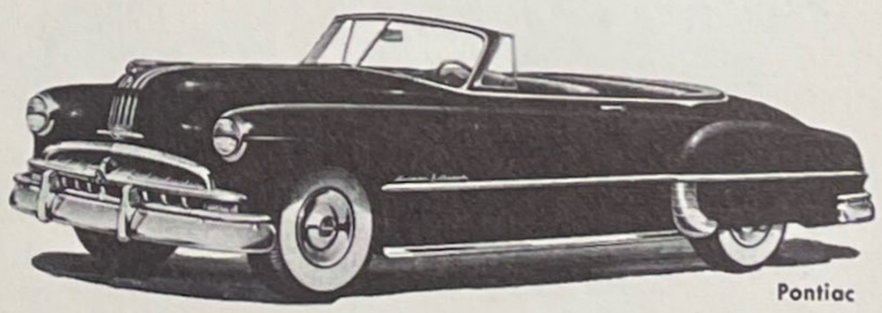
Arabian



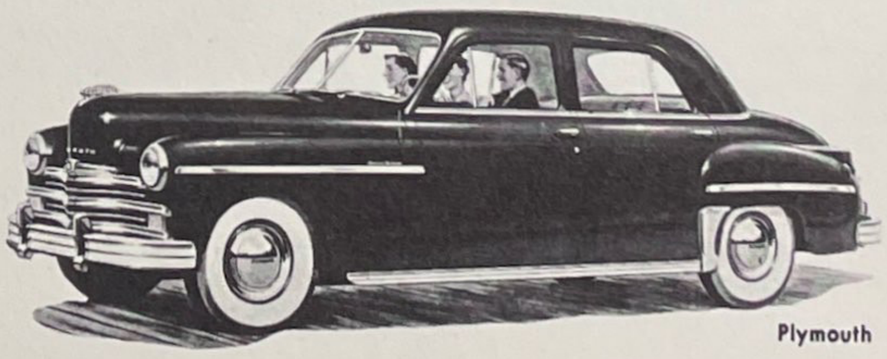
Thoroughbred



Packard



Pontiac



Plymouth

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Variety in forms — textures and surfaces

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True Magazine

In this picture by Mr. Fawcett, notice the similarity among the figures. Most of them are wearing bow ties, coats and hats and most of them are standing, looking intently at the putter. Their similarity is striking, but a second look will reveal even more variety of forms than similarity of forms. No two hats, no two faces, no two neckpieces, coats, trousers or postures are identical. Each has its own highly individualistic variation from the other similar objects. It is these variations that arouse and maintain an observer's interest.

This magazine cover is composed of four different types of forms: the brass instruments, the faces, the uniforms and the sheets of music. The most obvious individual differences occur in the heads and in the instruments while more subtle variations are incorporated in the other forms.

Here, Mr. Dohanos has capitalized on the individuality to be found in shoes. You can imagine the type of person who left each pair — their social position, their age and their taste. The shoes reflect the personalities of their owners. Look at your own shoes. After being worn awhile, even the two comprising the same pair become individual shoes with individual wrinkles and scuff marks. They attain this individuality through variety in form.

A food shop of this kind offers a good chance for individual variations among generally similar and standardized forms. Two stores, even in the same chain of stores, will vary with the locality, the type of customers who shop there and the store manager's policy. Such differences are often very subtle but you must learn to observe and record them with great accuracy in order to make successful pictures.

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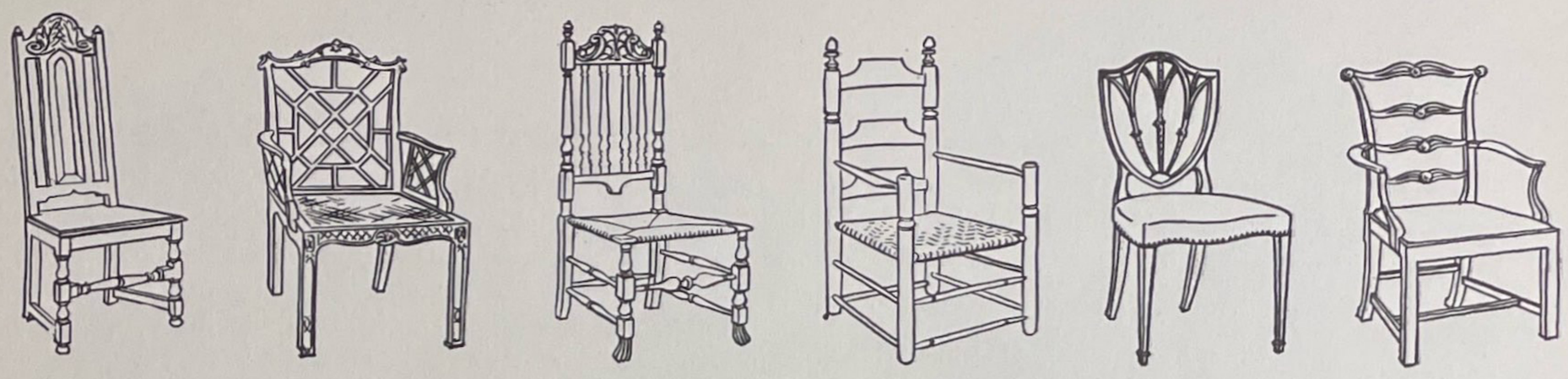

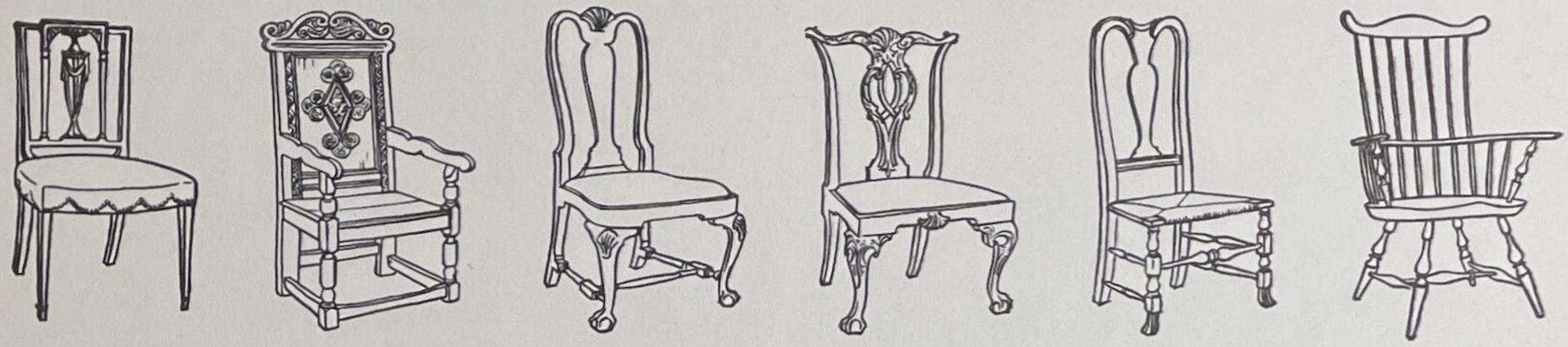

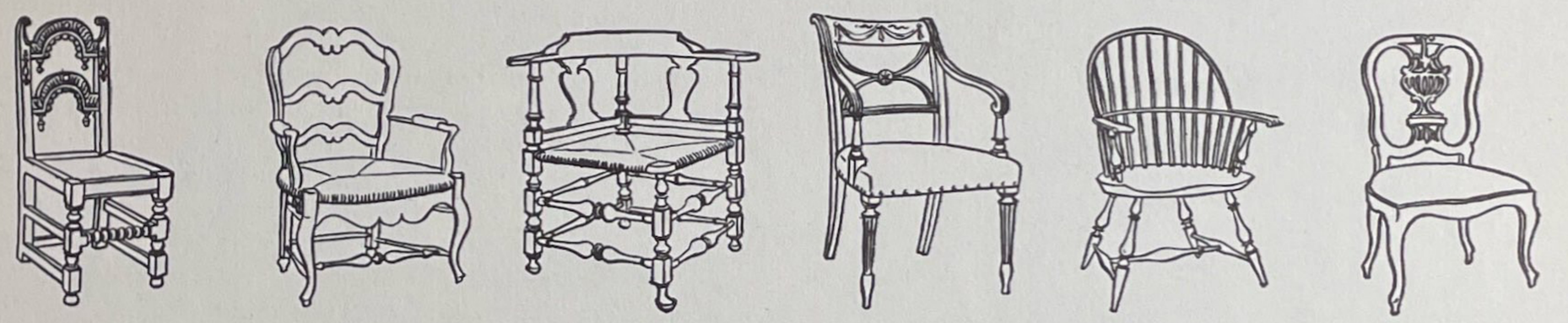

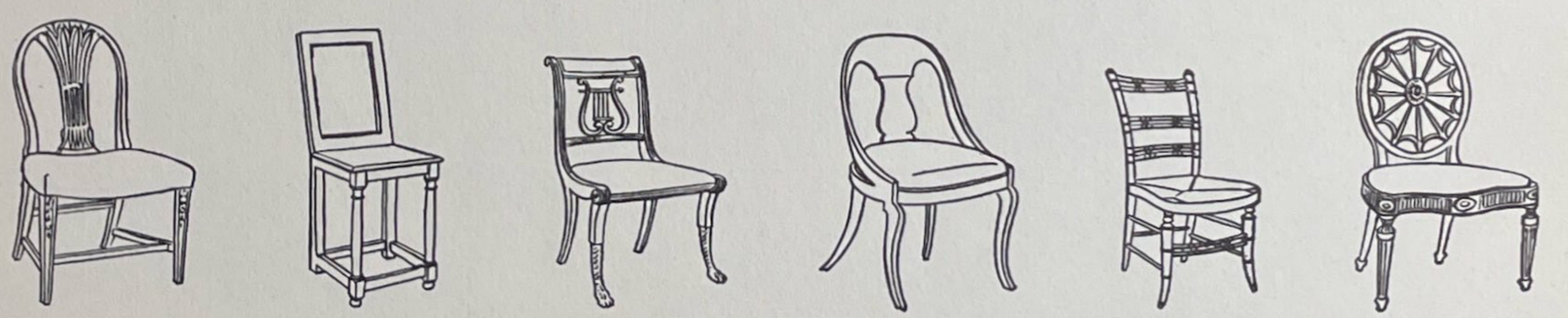

Courtesy Good Housekeeping

Common objects

Among common objects in everyday use, variety in form is endless. On this page are twenty-four chairs– all of them different. It is true that they all have four legs, a seat and a back but despite these general similarities there are obvious form differences in the chairs. These chairs, then, should give you a good idea of what we mean when we say not to draw simply a chair but to *DRAW A PARTICULAR CHAIR.*

Now, using the same arrangement of repeated chair forms we want to introduce you to the second part of this lesson: *the creation of texture by the repetition of form.* Pin this page on the wall or prop it up on a table and go across the room and look at it. Notice that, from this greater distance, the dominant thing that strikes your eye is the repeated forms of these basically similar chair shapes and the texture created by this repetition.

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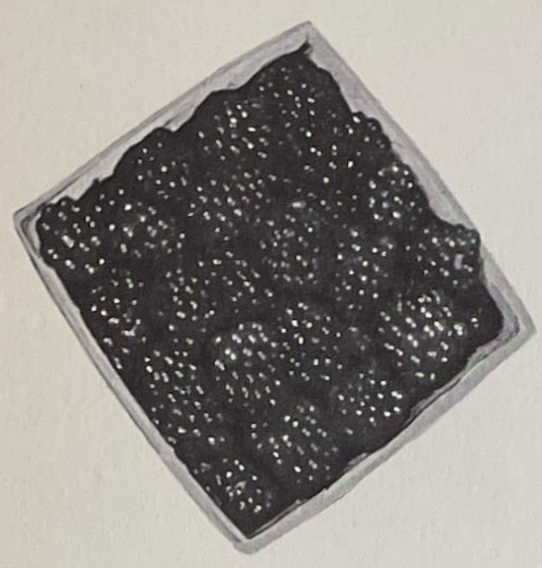
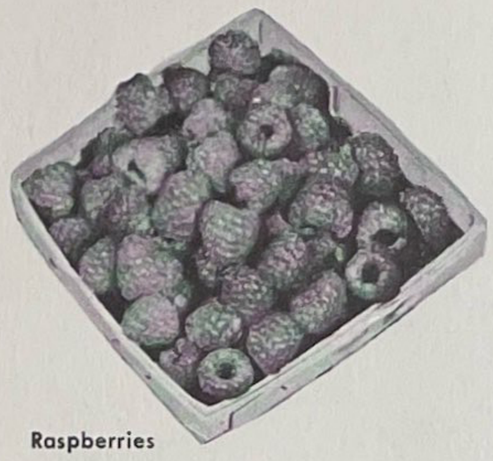
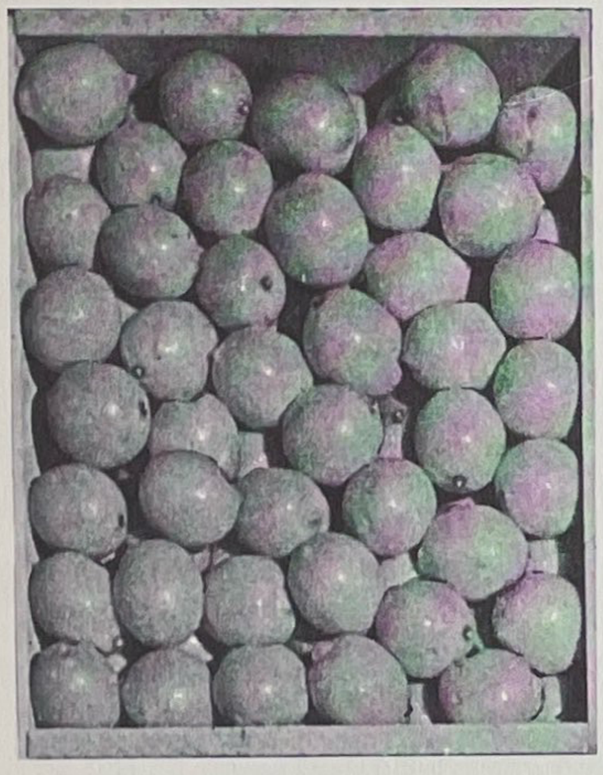


Blackberries



Raspberries



Lemons

2. Repeated Forms Make Textures

Before beginning the study of textures, you should understand their importance in making a successful picture. Textures of any kind can do various things in a picture. Obviously, they help identify materials of which objects are made. They can also emphasize the mood of a picture by being animated or subdued as the picture requires. They can direct interest to desired areas of your picture by being shown in sharp contrast with non-textured, surrounding areas. They can also serve the same purpose by surrounding a non-textured area. They are able to subordinate an area, acting as camouflage, by surrounding the area with similar textures.

We mentioned, above, that there were various kinds of textures. The one we want to call to your attention now is the texture created by the repetition of forms. All the pictures on this page are visual demonstrations of the statement: Repeated forms make textures. You know, for example, that the general shapes of the berries on the left are similar, yet when viewed together, some distance from your eye, they form an over-all texture — as did the chairs on the preceding page.

We can create areas of texture within a picture by repeating forms which are similar in either size, shape or color. This is true because of the limitations of the human eye. As you moved away from the picture of the chairs on page 5, your eye gave up trying to focus *on any one chair.* Instead, your eye focused on the entire group of chairs and their over-all appearance *which became a texture.* You knew that the individual differences among the forms remained but your eye could no longer pick them out. Visually, the form variations became subordinate to the pattern created by the basically similar shapes and the intervals between them.

All forms, when frequently repeated and viewed from a distance tend to lose their individual identity and, instead, combine to produce an area of texture. As seen above, the repeated forms of the heads, the horses and the cars create distinctive textures. The variations within the individual objects, shown in the close-up views on pages 2 and 3, are not evident at this scale.

Lesson 14 Variety in forms—textures and surfaces

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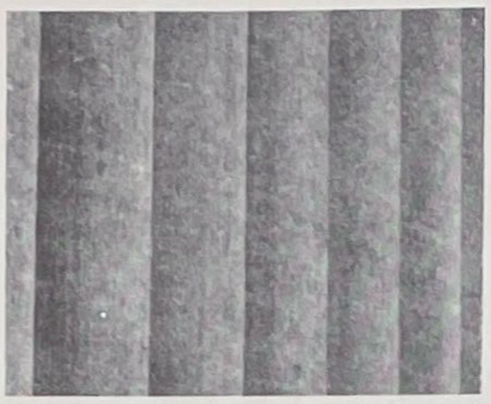
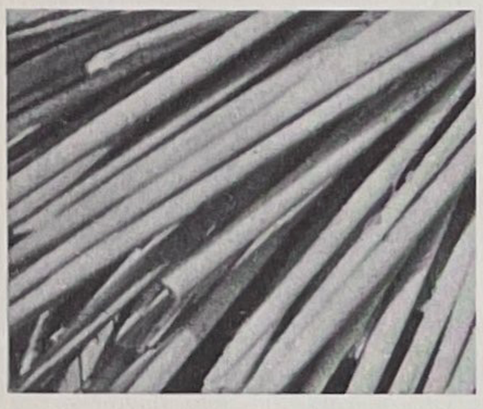
Cadets

Wheat stubble

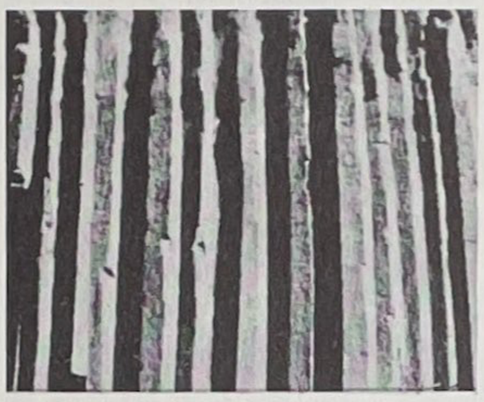


Grain storage towers

Yucca

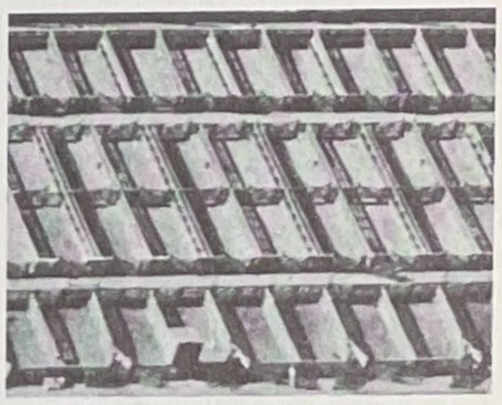


Broomcorn



Lava rock formations

Turkeys



Stockyard pens

Here are eight textures that have been created by repeating forms. Without the names printed under them, you would find it difficult to identify the forms of which the textures are composed. Actually, each of the little forms within each textural area is a three-dimensional form based either on a sphere, a cone, a cube, a cylinder or a combination of these fundamental forms.

In this illustration, Mr. Dorne has used the texture created by the repeated chicken forms to produce a turbulent effect around the animated figures. Notice the irregularity of this particular texture as compared with the uniformity of the texture created by the lemons or the parked cars on the opposite page. A texture will be uniform or irregular depending on the position, size, value, color or variation of the forms composing the texture.

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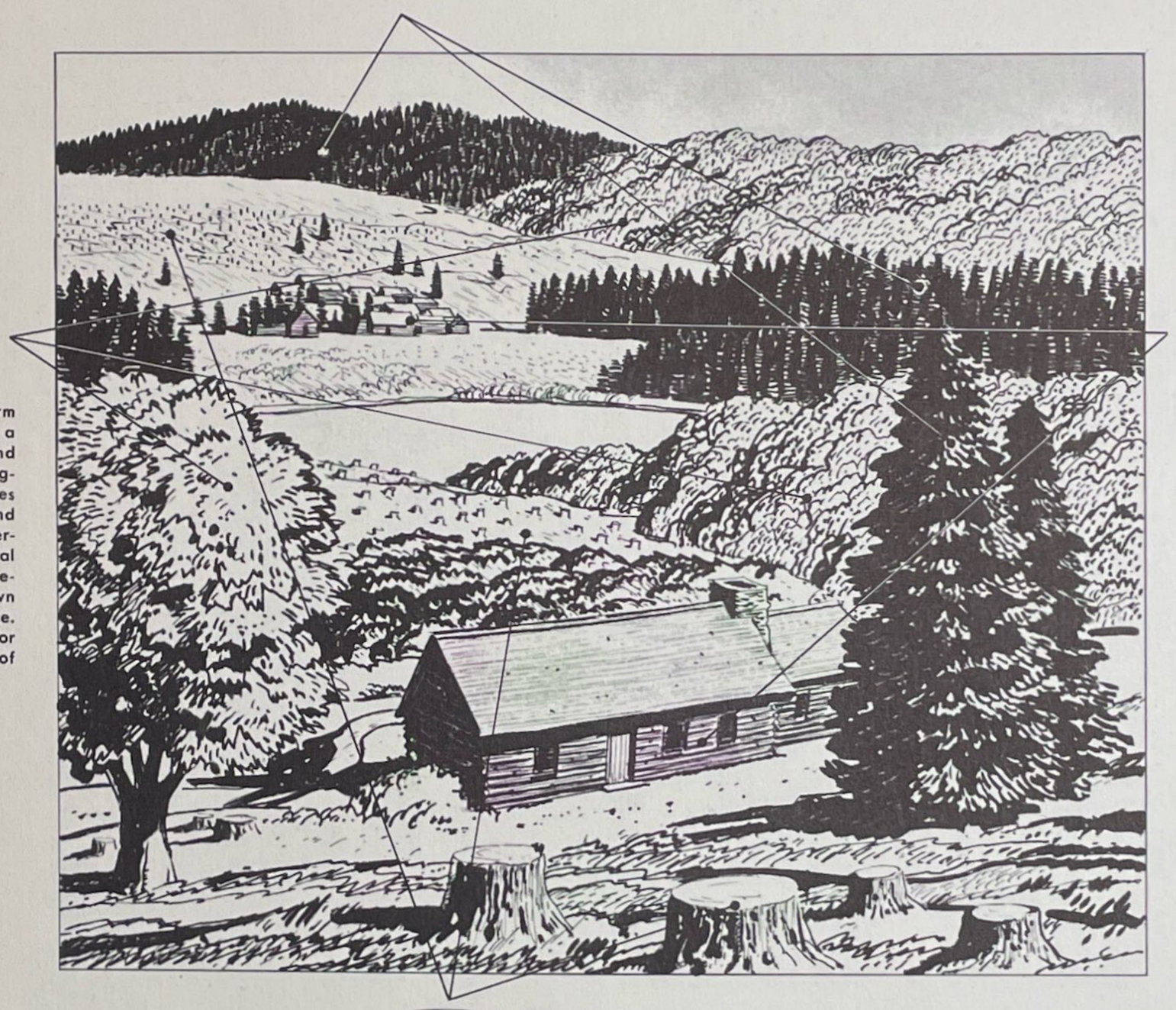
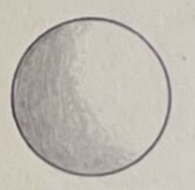
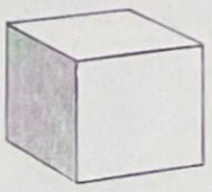
CONE: The form of the fir tree is that of an irregular cone. In the foreground, the small branches of the fir trees are visible. In the middle distance only the large branches of the fir trees are visible while in the background, individual branches are not visible on many of the trees.





SPHERE: The basic form of the maple tree is a sphere. In the foreground tree, however, the irregular leaves and branches dominate the eye and obscure the tree's spherical shape. The spherical tree forms begin to create a texture of their own in the middle distance. They become a major factor in the texture of the background.



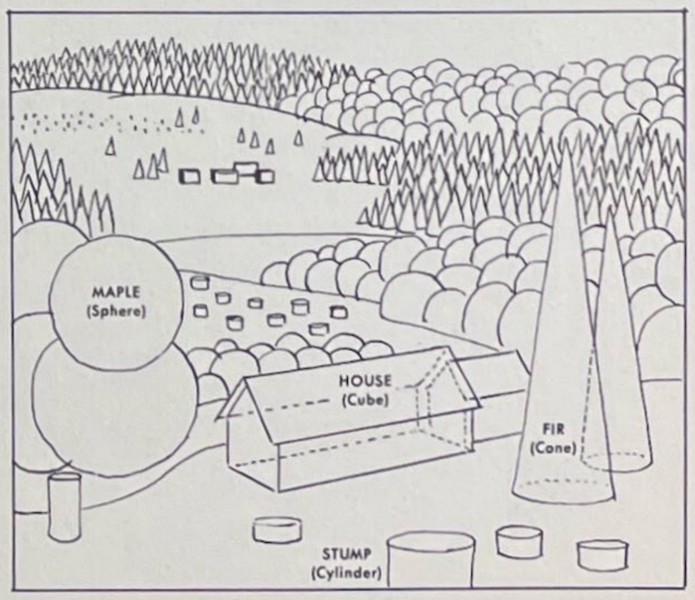
CUBE: The house in the foreground, based on a cube, is a particular house with definite characteristic details of its own. Such individual characteristics are not apparent in the distant group of houses. You are only aware of them as a texture — a texture created by the repetition of cubical forms.

CYLINDER: The tree stumps in the foreground are shown as individually detailed forms; they are all different despite the fact that they are based on a cylinder. The stumps in the middle distance are still drawn individually but with less detail and they now appear more as a texture. In the background their form variety or individuality is almost completely subordinated to texture.

When rendering textures, think of the forms composing them

As a group of repeated forms is reduced in scale, there is a loss of *individual* detail and, simultaneously, a gain in the creation of an over-all textural effect. You must remember, however, that, in this scale reduction, although individual details become lost, *the basic forms do not!*

This is clearly demonstrated in the picture above. Each form in the foreground loses some if its detail when seen in the middle distance and all of its detail when seen in the far distance. The texture caused by the repetition of these forms becomes apparent in the middle distance and completely dominates the individual forms in the background. In the foreground, the basically spherical form of the maple tree is not evident because of the dominant angular forms of the leaves and branches. In the middle distance, the spherical form becomes apparent and the details less obvious. In the background there is a complete reversal of the foreground appearance – details are gone and the spherical form dominates.



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Variety in forms — textures and surfaces

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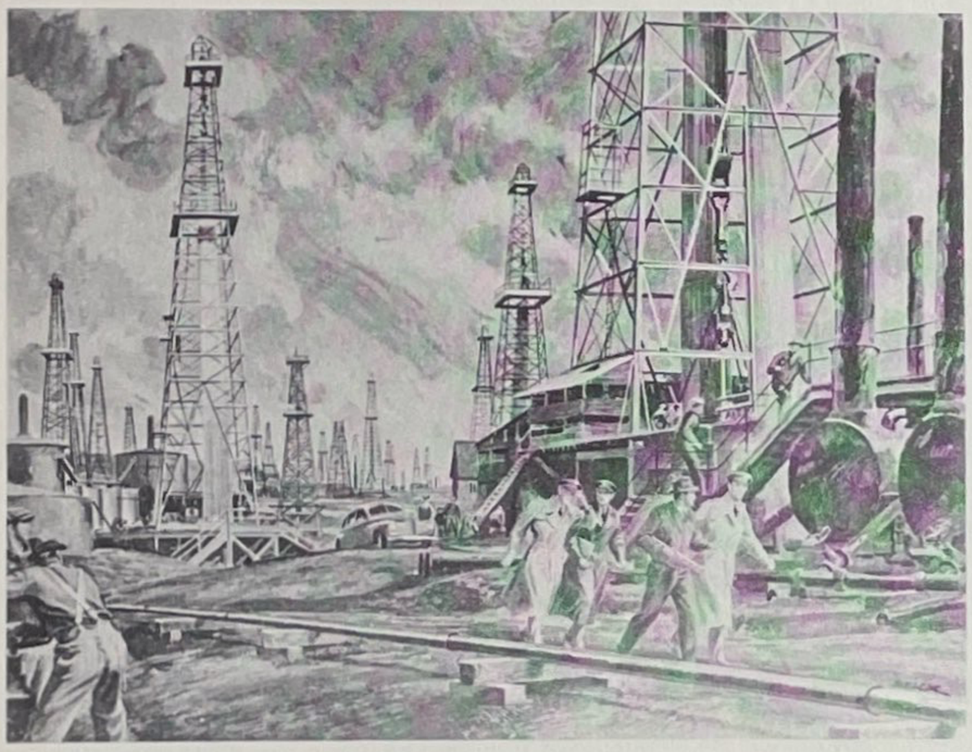
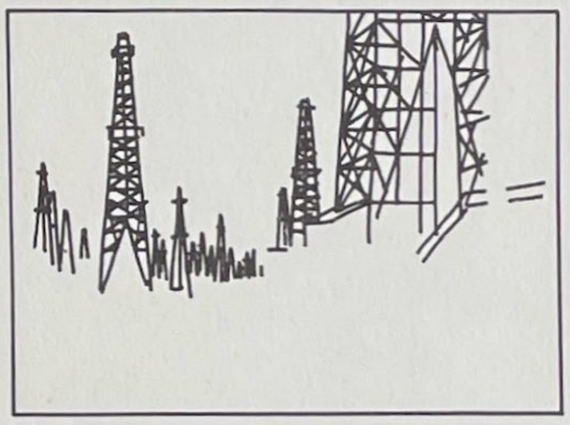
In this picture, the beef cattle in the foreground are drawn in detail. But on the cattle in the middle distance, detail has been omitted. Cattle in the near background are indicated with a black shape for the body and a white shape for the head. In the distant background, even this distinction has been eliminated and small black dots are all that are necessary to describe the cattle. Notice however, that the black marks are not just dots—they are beef cattle. They were drawn with a short thick line which has the same proportion as the animals in the foreground. Because of the progression from full detail in the foreground to less detail in the background your mind supplies the details in the distant cattle.





This picture has a distinct appearance because of the texture created by the repeated structural lines of the derricks. The small line diagram emphasizes this texture. Note how the crisp, linear texture of the towers contrasts with the simple tones of the sky and foreground. The reduction in the size of the forms from foreground to background is similar to that in the picture of the cattle.

The diagram on the left shows an important compositional element in the picture above. It is the long band of texture created by the spectators. This band of texture helps to hold the composition together and contrasts effectively with the simple tones of the tent, sky and field. The players in this picture also furnish an excellent example of variety in form.

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Lesson 14

Variety in forms — textures and surfaces

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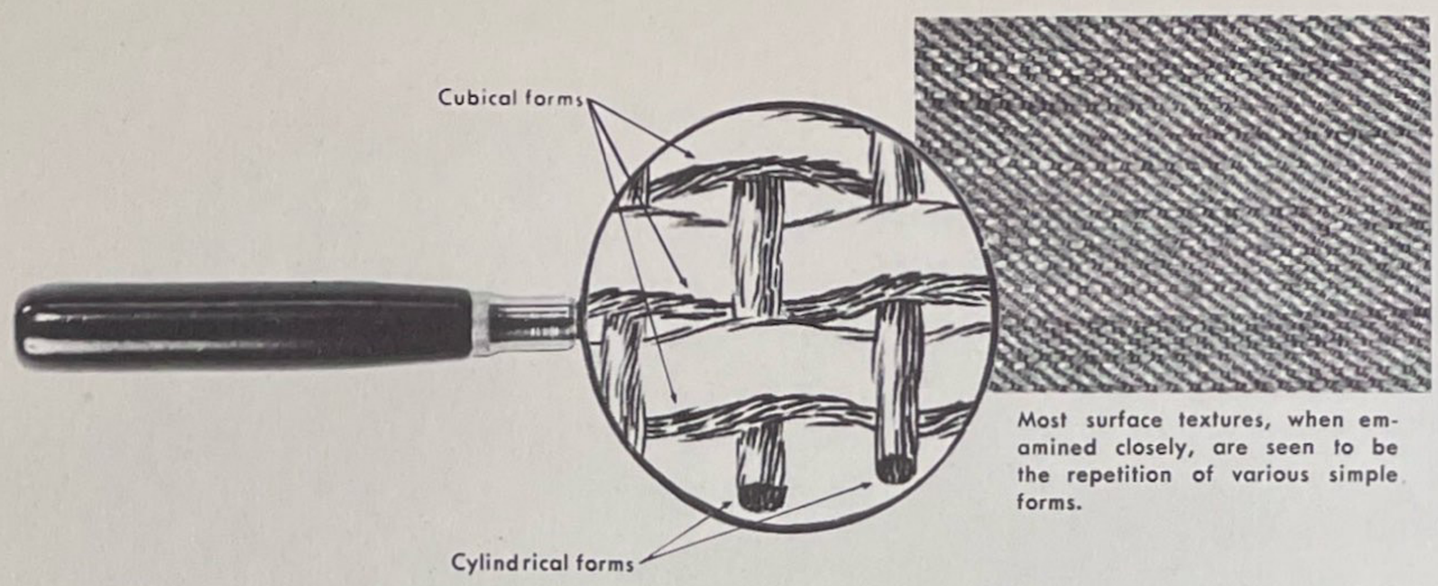
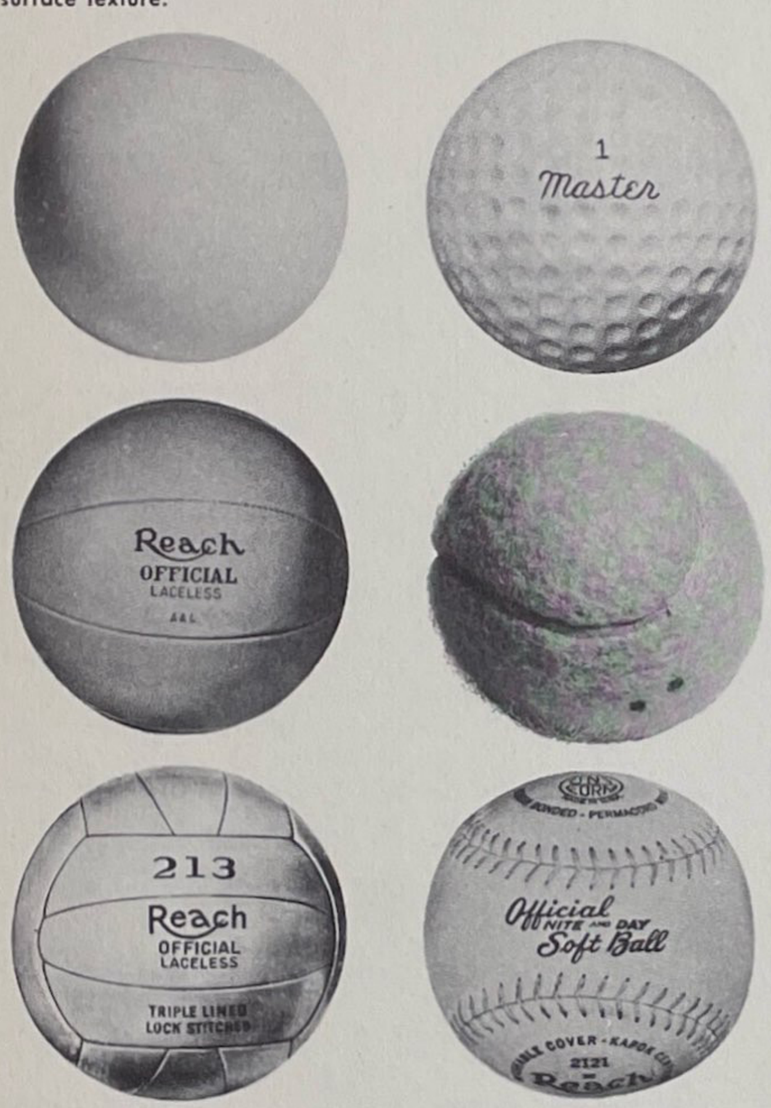


Most surface textures, when examined closely, are seen to be the repetition of various simple forms.

Here are balls, identical in form, but distinguished by their surface texture.



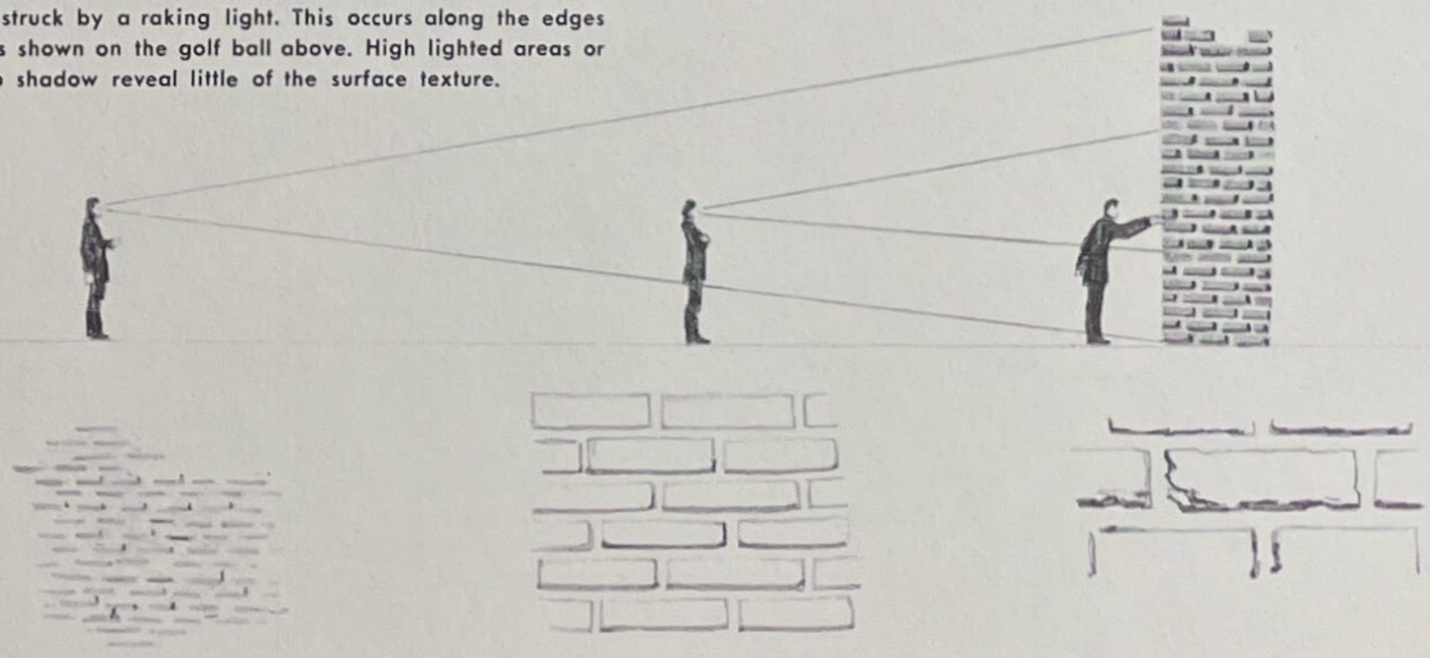
3. Surface textures

There is only one reason for considering *surface textures* apart from textures created by the repetition of form — it is their relative size or *scale.* As seen through the magnifying glass above, surface textures *are* created by repeated forms. For practical picture making purposes, however, we may assume that the repeated forms which create surface texture are rarely thought of as *separate* forms.

The piece of fabric shown above is a good example of this — we think of it as cloth, not threads. Therefore, when we speak of surface texture we refer to the surface appearance of such materials as sandpaper, leather, grained wood, metal, stone, concrete, fur, cork, silk, wool, glass, china, etc. Surface irregularities which create these textures are best seen along the edge of a shadow when they are illuminated by a raking or nearly tangential light.

Surface texture is of great value in distinguishing between otherwise similar forms. The balls at the left are all spherical in form but can be easily distinguished from others of comparable size by their surface textures.

Surface textures are most readily apparent where the surface of the object is struck by a raking light. This occurs along the edges of shadows as shown on the golf ball above. High lighted areas or areas in deep shadow reveal little of the surface texture.

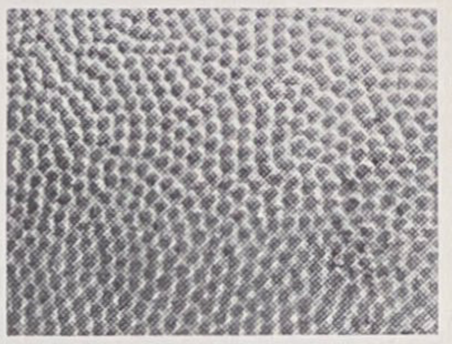


The above diagram shows how distance, or scale, affects our interpretation of forms. From a distance the bricks appear as the surface texture of the wall. Moving closer, we see the pattern made by the repeated forms of the individual bricks. Finally as we stand right next to the wall we see the irregularities producing the variety of form among the individual bricks.

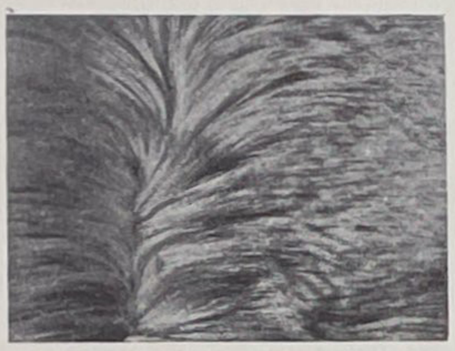
Worsted cloth

Pebbled upholstery fabric

Alligator skin



Pig skin



White fur

Tree bark

Rock

The close-ups of these surface textures might easily be confused with pictures of repeated forms shown on page 7. Their effective use in the design of a picture would be very similar.

In painting this picture of the cloakroom girl with the variety of textures indicating a camel's hair coat, a gabardine coat and a worsted coat, Mr. Rockwell did not rely on the detailed textures but on their over-all effect. Notice how he made these coats contrast with the girl's jacket and her silk stockings. With all of these textures present there is no confusion. There is no doubt, for example, that the umbrella is made of a different fabric than the coats.

Here again Mr. Rockwell has skillfully represented a great variety of textures and has capitalized on the extreme contrast of these textures to make the main point of his subject, namely the harsh texture of the blue jeans contrasting with the delicate texture of the tulle dress. Observe all the other textures, such as the texture of the party slippers, the rug, the floor, the wooden walls, the cardboard box, the tissue paper, the cotton pajamas and the various garments hanging in the closet.

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Lesson **14**

Variety in forms — textures and surfaces

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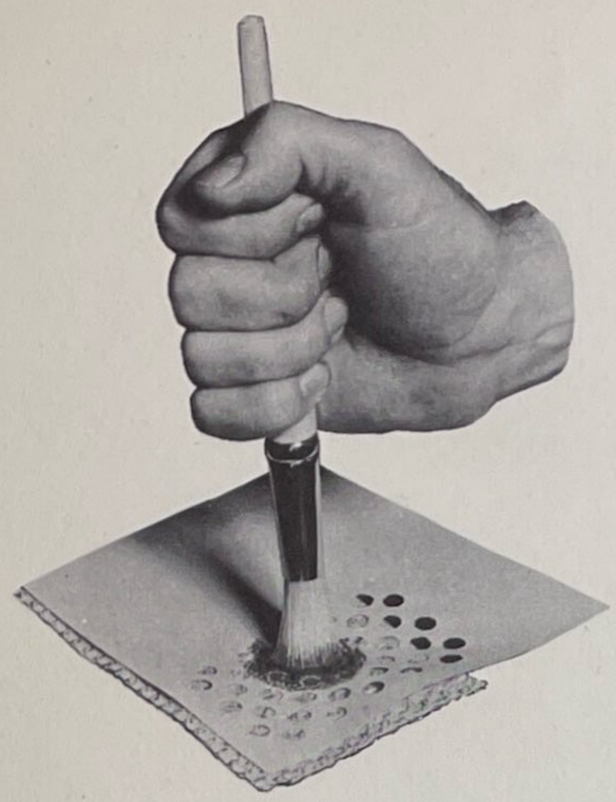
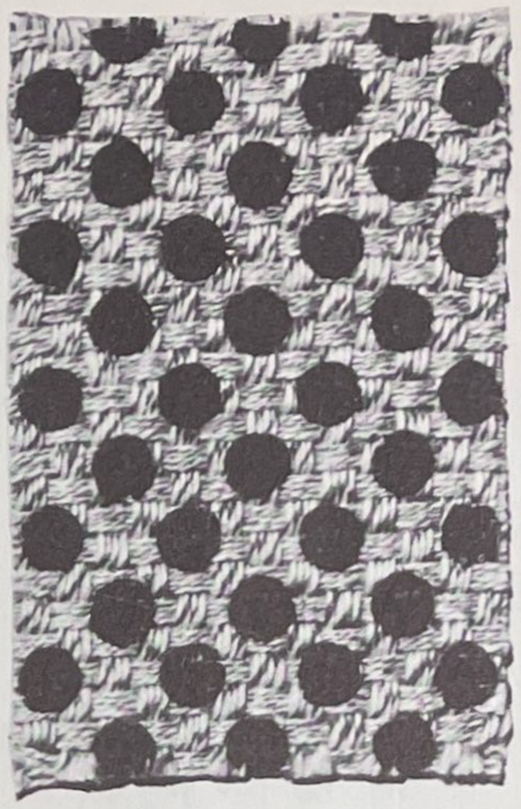


1. This is a stencil for a polka dot design and a brush for transferring the design to any material.

2. This is a piece of monk's cloth. In drawing this you would be concerned only with the surface texture.



3. This is the same piece of monk's cloth, but now the polka dot design has been stenciled on it. In drawing this you would now have to be concerned with the two-dimensional texture as well as the surface texture.

4. Two-dimensional Textures

Flat patterns like those found on wall paper, clothing fabrics, curtain fabrics and rugs can be used to create texture in a picture. We call them two-dimensional textures. They can give variety to a picture and can be used to emphasize or subordinate desired areas in exactly the same manner as repeated-form textures and surface textures. As shown in the three pictures above, two-dimensional texture is not something that can be examined and felt like a surface texture — it can be applied to any surface.

The use of two-dimensional textures can give variety to what might otherwise be a dull group of surface textures. An obvious example of this is the use of various patterns of wall paper in the different rooms of a house. Although the surface texture of the walls in each room is the same, the visual effect is entirely different because of the variation of two-dimensional texture from room to room. An artist often uses two-dimensional texture when he must portray several women wearing dresses. By giving one dress a striped texture, another a flowered texture, etc., he adds visual interest to the picture and at the same time makes it easy for the observer to distinguish one form from another.

Wall paper

Neckties

Dress fabrics

The variety within each of the above groups is determined solely by the two-dimensional patterns. When used carefully in a picture, they serve as a texture and add interest and variety to an otherwise monotonous surface.

Lesson 14 Variety in forms—textures and surfaces

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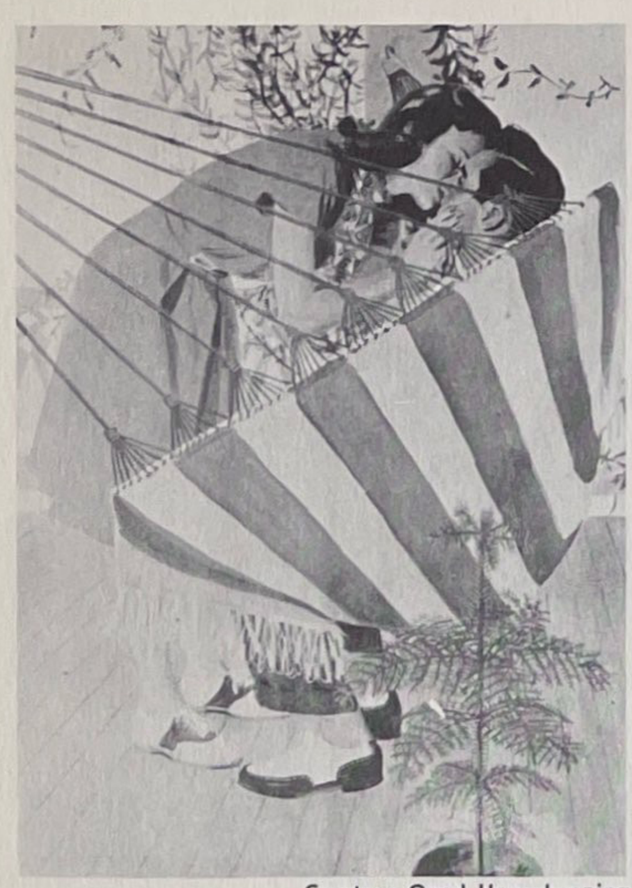


Courtesy Good Housekeeping

Courtesy Ladies' Home Journal

Above, are two pictures by Al Parker where bold stripes were used to create an important two-dimensional texture. In the picture on the left, the stripes were applied to the form of the hammock. In the other picture the stripes are arbitrary and were not applied to any three-dimensional form. They were used solely to create an interesting, two-dimensional texture which helps hold the picture elements together and acts as a foil for the simple tones of the costumes. Notice that the texture of the stripes has been echoed by the repeated forms of the light ruffles on the girl's skirt. A further study of the hammock picture shows that textures similar to the striped hammock have been created by the repeated form of the ropes and the cracks in the floor. The bold simple textures in this picture are further enriched by the more delicate texture created by the vines back of the girl and the small potted evergreen in the foreground.

Courtesy Ladies' Home Journal

Another type of two-dimensional texture used by artists is paint applied texturally to the painting surface. Here, Mr. Parker has very effectively applied paint to the canvas with a palette knife, producing a rough, irregular texture which contrasts effectively with the smooth texture of the girl's dressing gown, flesh and the uniform texture of the lace on her slip. Care should be taken in using this kind of texture, however, since frequently it will not reproduce well. Never use it as a substitute for careful planning in your picture textures. It can, if used unwisely, detract from more important forms and textures.

Artist – John Atherton, native of Minnesota
MINNESOTA—annual purchases: $2¼ billion—mostly packaged.
CONTAINER CORPORATION OF AMERICA

Courtesy Container Corporation of America

In this picture, John Atherton has used texture on the large curved background shape to keep it from being monotonous. This is a texture applied to a flat, abstract shape. It was used as arbitrarily as the background stripes in the picture above. Here, Mr. Atherton has used it purely for its decorative effect. He has also introduced two-dimensional texture in the spotted color on the fish scales. This change in color, however, should not be confused with the surface texture of the scales themselves.

Lesson **14**

Famous Artists Course

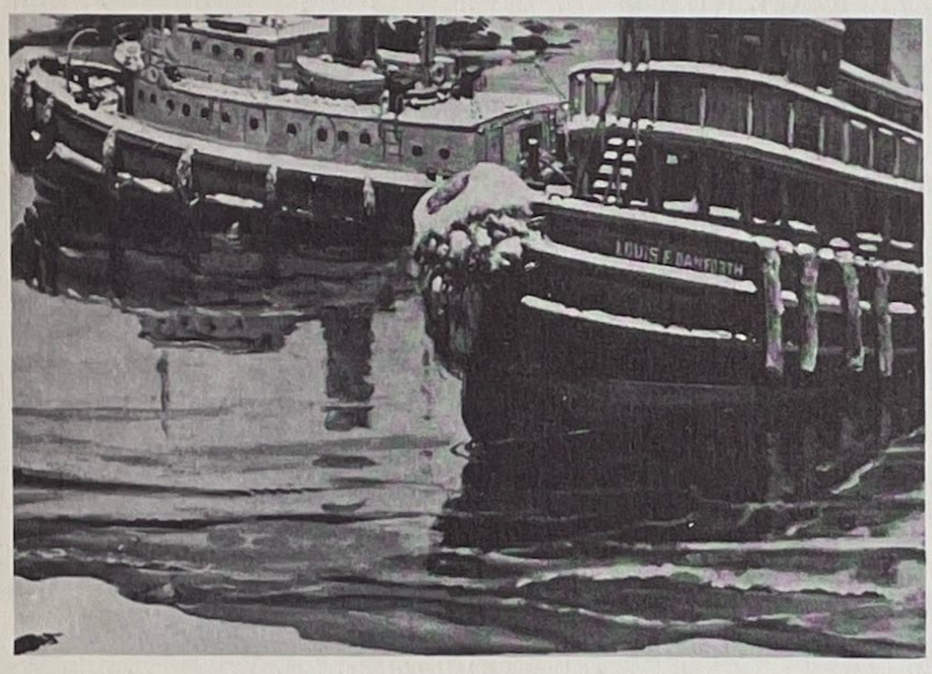
Variety in forms — textures and surfaces

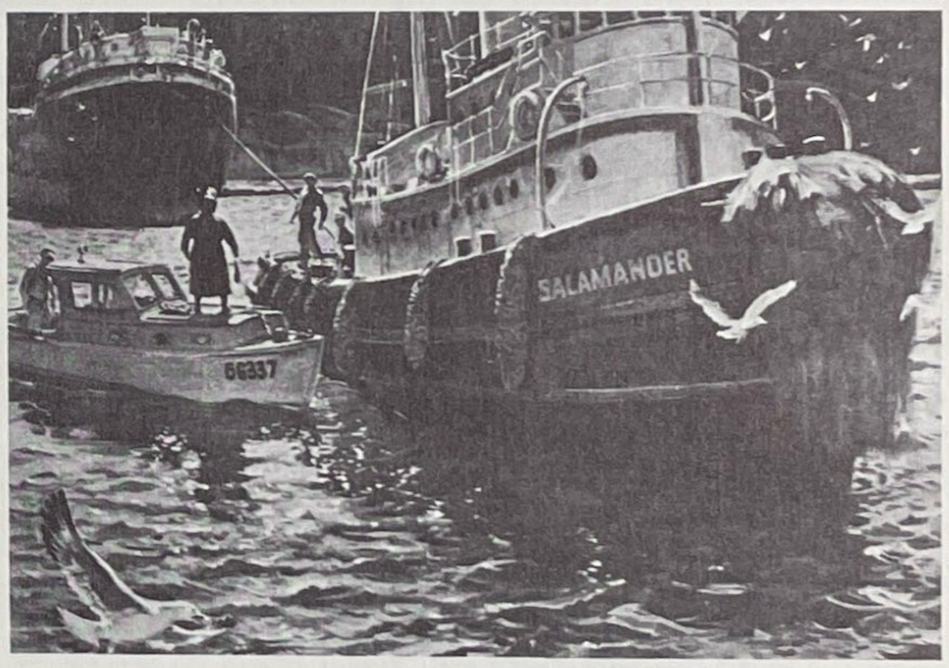
Famous Artists Schools, Inc.

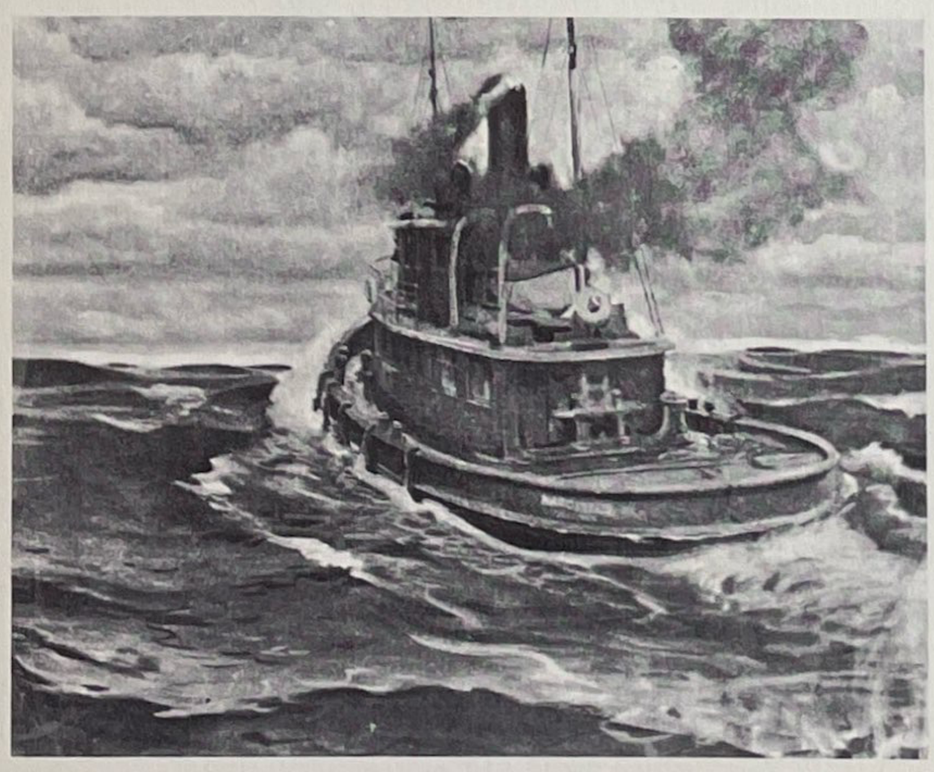
Materials that change form

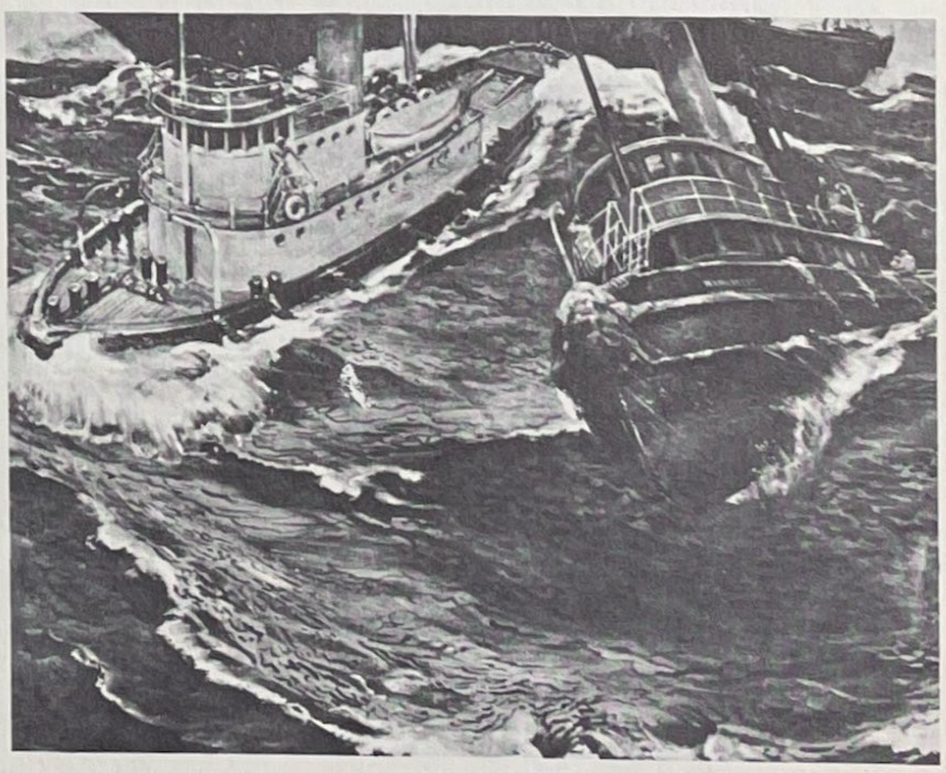
Some natural and man-made materials change form when subjected to different conditions and consequently produce different textural effects. Some of these materials are: water, clouds, foliage, cloth, grass and smoke. The things that make them change form are wind, heat and other atmospheric changes. You must remember that as the forms change so do the resulting textures. A field of wheat on a hot, still day would call for an entirely different textural treatment than the same field shown on a gray, windy day. Notice in the pictures on this page that Mr. Von Schmidt has shown water under four different conditions with four different textural effects. The important thing about his selection of the variable form of water is that *it fits the situation and desired mood of each picture.* Notice, too, that other forms in each picture harmonize with the sea conditions. In the picture containing the single tug, the clouds and smoke are in keeping with the state of the sea.

You must learn to observe the form variations that occur and the resulting textures. Never put stormy wave forms in a picture intended to portray a calm sea and remember, wind that blows waves will also shape the cloud formations, the smoke, a ship's sails, flags and people's clothing in a corresponding manner. You, and you alone, can train yourself to *see, observe* and *remember* these things.









In these four pictures by Mr. Von Schmidt, the water surface is shown under four different conditions which produce changes in the form of the water itself. The water varies from flat calm, to a mildly ruffled surface, to an ominous wind-swept ocean, to a turbulent, storm-tossed sea. These changes and their textural effects in the pictures were well understood by the artist.

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Lesson **14**

Variety in forms — textures and surfaces

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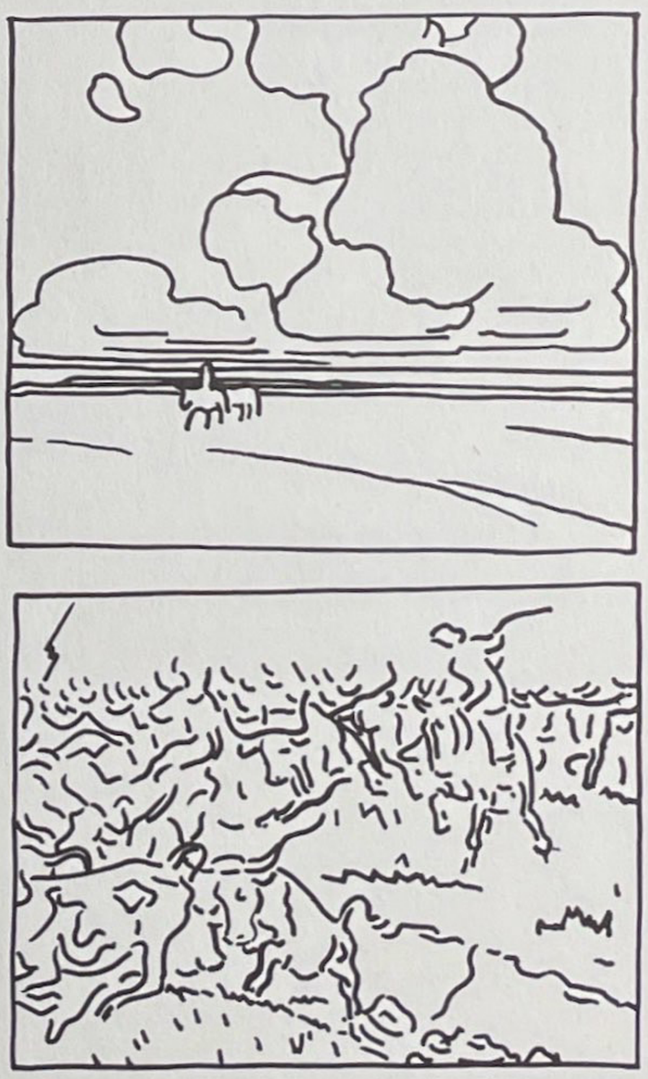
The over-all textural effect of a picture

In this lesson you have learned about three kinds of textures: texture formed by repeated forms, surface texture and two-dimensional texture. We presented them to you separately and showed you how they were used in a picture. Now we are going to consider them together and in their relation to the over-all design of pictures.

The selection of the proper texture to use in a particular picture is important. It must contribute to the mood you wish the entire picture to express and it must accurately interpret the forms in your picture. Consider the two pictures shown above. One expresses the vast lonely spaces of the west; the other expresses a turbulent, violent scene of action. In each case, Mr. Von Schmidt has selected textures that contribute to the mood he wishes to convey, and, as a result, his pictures are successful.

In addition to selecting the proper textures to convey the desired mood you must also be certain that they are appropriate to the subject of the picture. Delicate textures like those used by Mr. Parker in the picture containing the hammock on page 13 would not be appropriate to use in the picture of the stampeding cattle on this page. In this picture, the twisting, spike forms of the cattle horns and the writhing forms of the animal's bodies create a coarse, turbulent texture that is appropriate to it.

The composition of your textures in a picture is important. Their placement should be considered as carefully as the placement of the physical forms, tones and colors. Compose your textures to direct attention to a desired area, to harmonize or contrast with an adjoining texture or to subordinate an object or area that might otherwise detract from the centers of interest. But in all your work remember that tricky textural treatment will not save a fundamentally poor picture. Your drawing, composition and tonal treatment must be good, and if they are, a wise selection and use of textures will increase the picture's effectiveness.



These diagrams emphasize the primary textural areas of the above pictures.

Lesson 14

Famous Artists Course

Variety in forms — textures and surfaces

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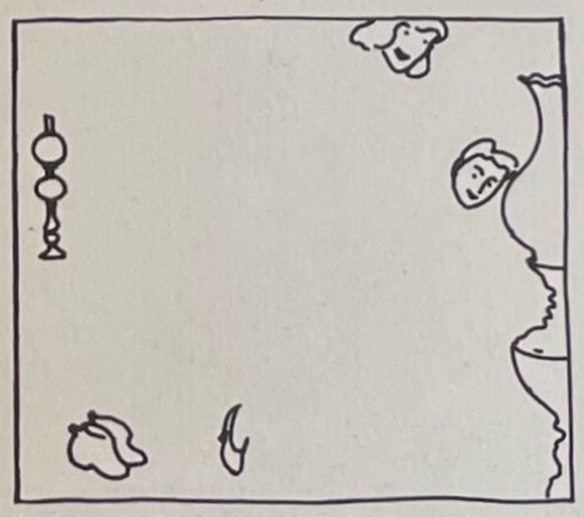
Some good examples of texture in illustration

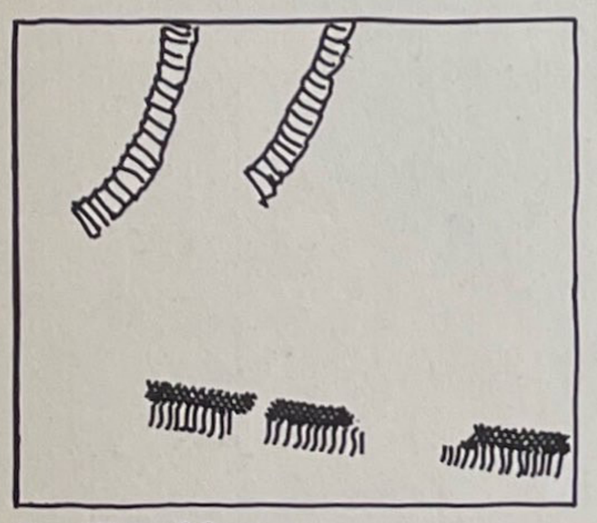
"Just Like Sisters"
by
a. parker



Variety in form

Both lamps in this picture have tall stands and spherical glass tops, but each has its own distinct characteristics. You can feel that each was chosen to serve a special role in the decoration of the room. The two shoes on the floor and the shoe on the girl's foot are outlined here. They are both women's shoes, yet they are entirely different. The two women in the picture are very similar in appearance. They are both pretty and are of similar coloring and age, but because of their hair-dos they have become two very separate and distinct personalities. The general impression of the bed and drapes is quite different from that of other beds you have seen or might imagine. In other words, this is a very special and particular piece of furniture.

Courtesy Good Housekeeping

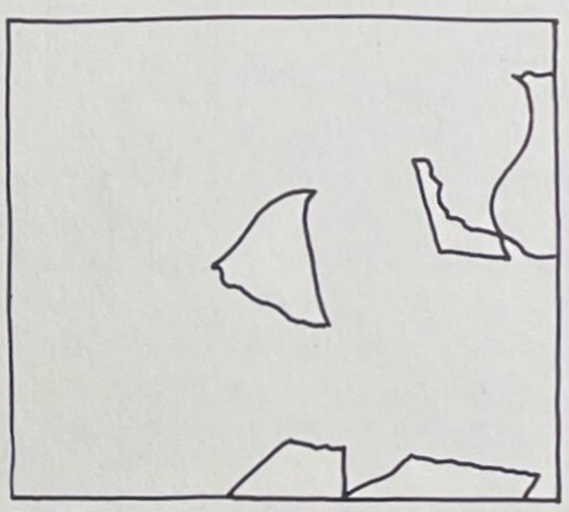


Repetition of form

The fringe on the bed spread is composed of repeated cylindrical forms — tassels and cords. Note how they serve to hold the picture together horizontally, and make a rich contrast with the plain areas of the picture. A less emphatic repetition of forms is to be found in the ruffles of the two curtains. A subtle type of texture created by repeated form is found in the quilting of the girl's dressing gown. Note that these forms are emphasized chiefly in the half values. They are lost in the high lights and the deep shadows. Frequently it is not necessary to indicate all forms to enable the eye to sense an over-all texture.

Surface textures

Mr. Parker has skillfully indicated a variety of surface textures. He has done this by the adroit suggestion of folds in the drapery, by the high lights and the lighting and shading of the duller surfaces. In the diagram we point out a number of the most important surface textures. The difference between some of them is quite subtle but these subtle differences contribute greatly to the success of the picture.



Two-dimensional textures

Notice how wisely Mr. Parker reserved his use of two dimensional design for the most important part of the picture, where contrast was most desirable — on the girl reclining on the bed. She is thus easily distinguished from the dressing gown of the standing girl, from the bedspread and from the wall.

Lesson 14 — Variety in forms — textures and surfaces

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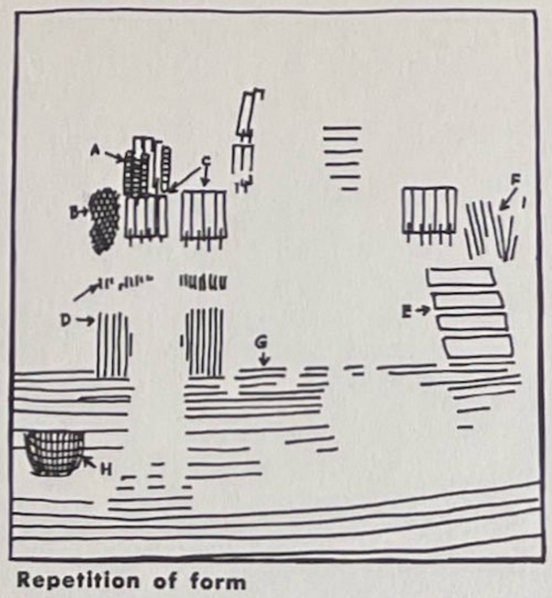
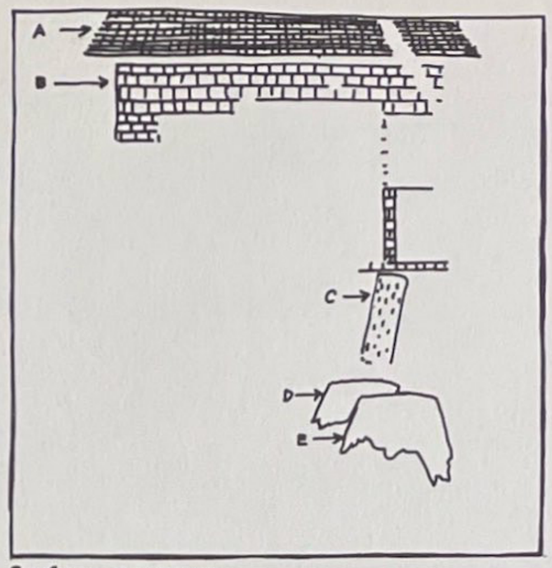
Variety in form

The subject matter of this picture demanded that there be variety in the forms of the two men. More subtle varieties are to be found in the three barrels. They all fit into the category of barrels, but each is a particular and individual barrel. It is this careful respect for individuality in the common object that gives Mr. Dohanos' pictures much of their appeal. Only on careful examination do the windows and floats appear different.



Repetition of form

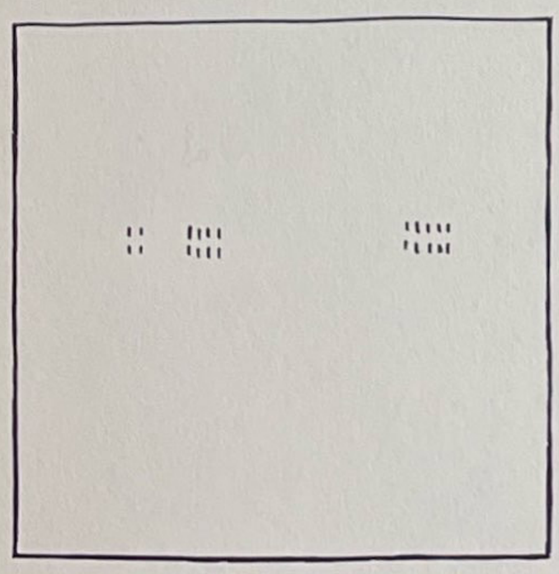
A lot of the visual interest of the picture is due to the textures created by repeated forms. They contrast successfully with the simple surfaces of the woodwork and the sky. Notice the rhythm in the repeated corking of the buoys (A) and the almost military, parade-like precision of the floats (C). These floats are echoed in the slat fence (F) and in the lobster cage (D). Contrasting with these vertical directions are the horizontal textures created by the steps (E) and the cracks in the planking on the dock and on the boat (G). The cross-hatched texture of the fishing net (B) and the basket (H) act as a bond between the vertical and the horizontal textures.



Surface textures

The roof and the side of the building are both covered with shingles, but each creates its own individual surface texture. The pile (C) gains much of its individuality and interest from the texture created by the worm holes in the grain of the wood. Part of the individuality we mentioned in discussing the variety in the barrel forms is due to the surface texture of the coverings (D) and (E).

Lobster Fisherman
by
Steven Dohanos



Two-dimensional textures

It is noteworthy that this picture, which is full of textures, utilizes only one example of two dimensional textures — the dark and light markers of the lobster floats. It is well to bear this lesson in mind. In making a picture, don't feel that it is necessary to crowd in all of the known, possible textural devices. The picture subject should be allowed to dictate its own individuality of form and texture. Don't force forms and textures into a picture that don't fit in naturally.

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Lesson **14**

Variety in forms — textures and surfaces

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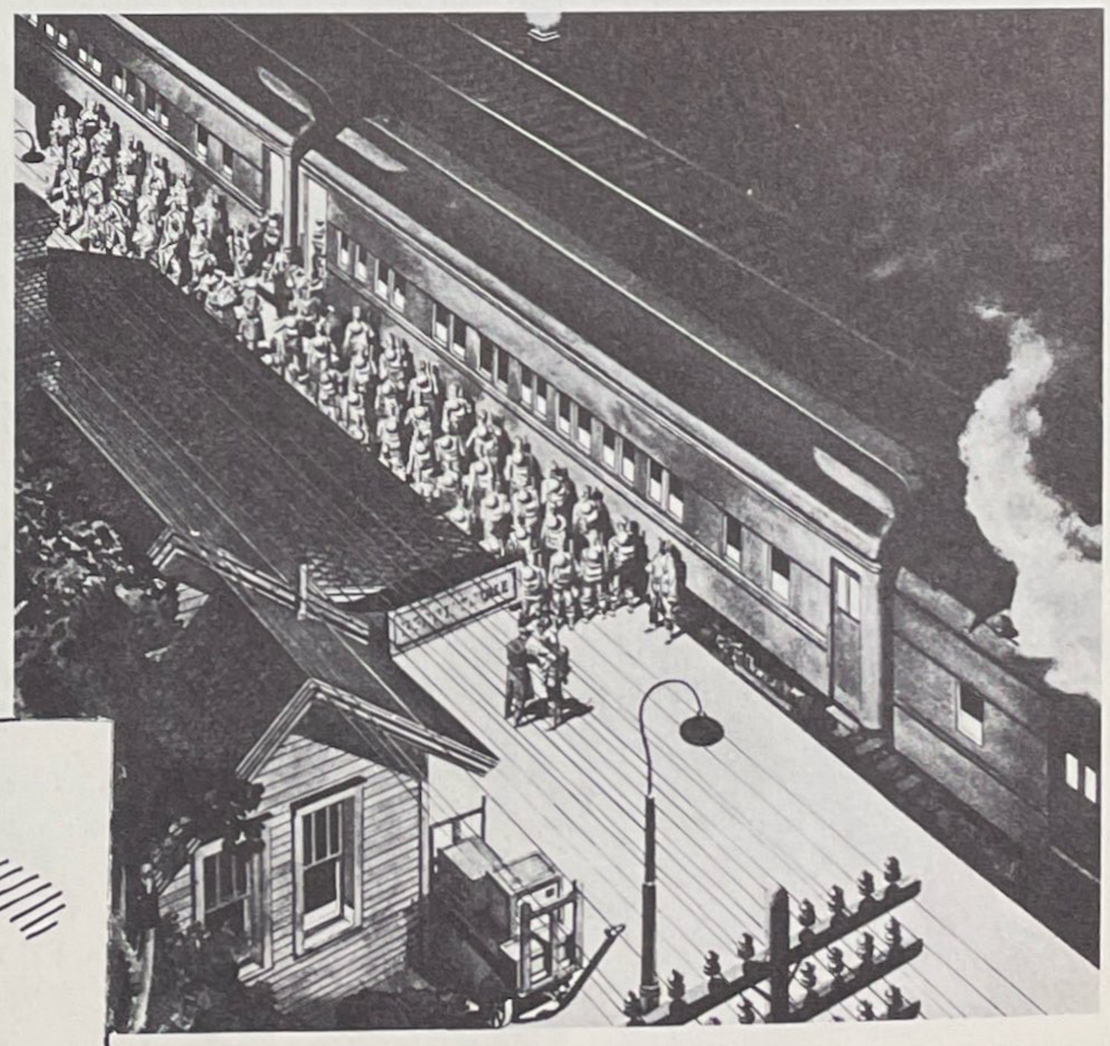
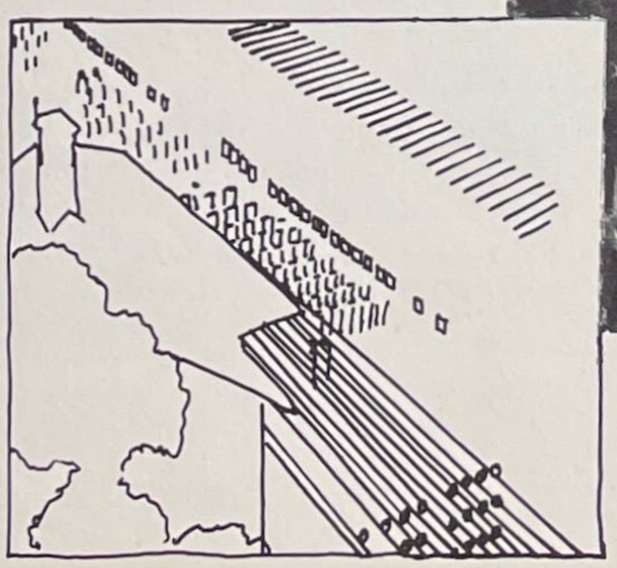
Thanksgiving by Norman Rockwell

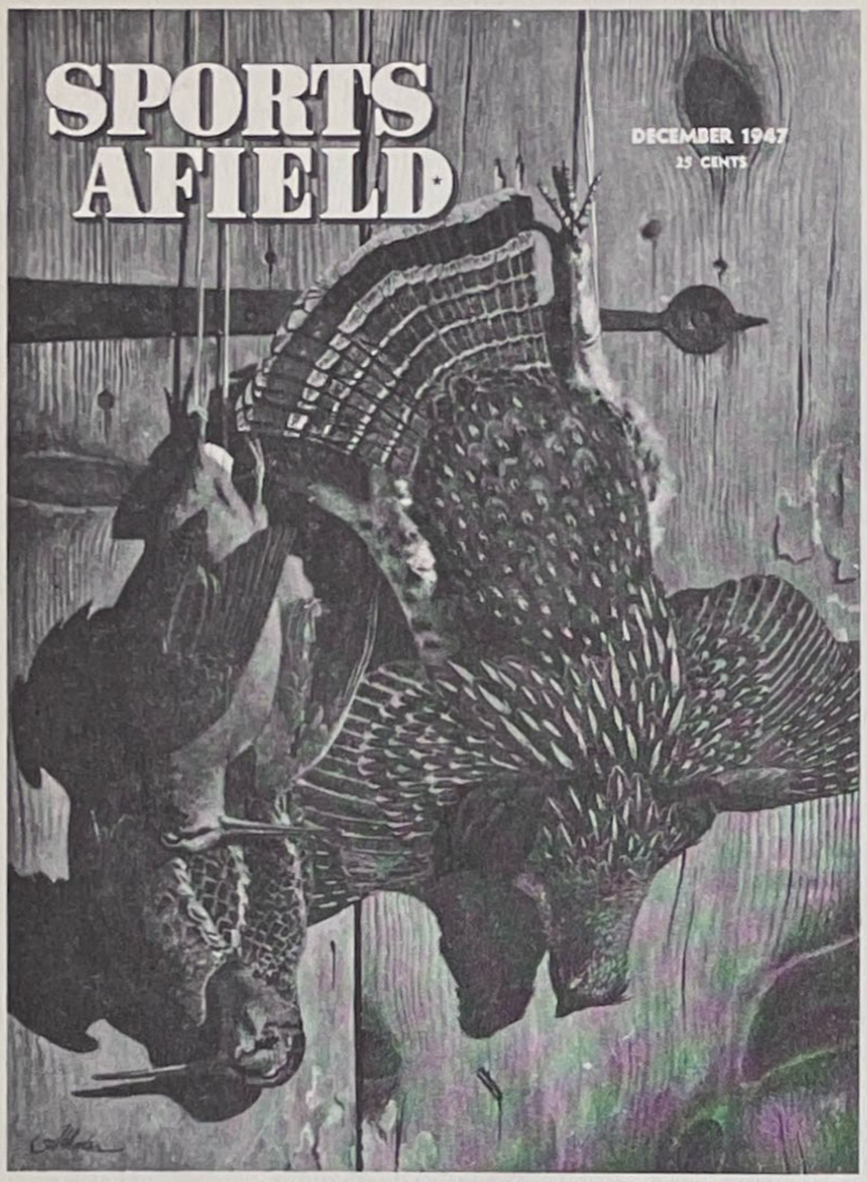
In Lesson 2 you made an analysis of some of the basic forms in this picture. We are reproducing it again for you to study these forms in a new light. Notice the variety within similar forms. Compare the pairs of hands and feet. Each pair is appropriately drawn to help express the individual character of the person to whom they belong. Notice the variety of forms in the cooking utensils and in other elements that are repeated in the picture. The repeated form of the fluting on the pumpkin creates a texture which contrasts well with the simple areas on the floor and the woman's apron and the small spotty, two-dimensional textures on the mother's dress, the tablecloth and the wall. Mr. Rockwell has rendered the surface textures of the cloth very skillfully. It is obvious that the starched apron is entirely different in texture from the clothes worn by the man.

Battle Stations by ALBERT DORNE

In "Battle Stations," Mr. Dorne wanted to create an impression of loneliness by having all of the soldiers in formation and leaving large areas of the station platform unoccupied. The unoccupied areas of the platform are prevented from becoming too dull by the texture created by the telephone wires and the repeated forms of the insulators on the telegraph pole. The insulators echo the forms of soldiers. The repeated forms of the soldiers create a busy texture which contrasts with the smooth surface of the railway car. The windows create a texture which further accentuates the streamlined effect of the cars. The repeated form of the ties relieves what would otherwise be a monotonous background. Against these well defined patterns Mr. Dorne has played the finer surface textures of the chimney, the roof and the wall of the station. The success of this picture is partly due to the contrast of the regular station and train forms with the group of soldiers which is the center of interest.



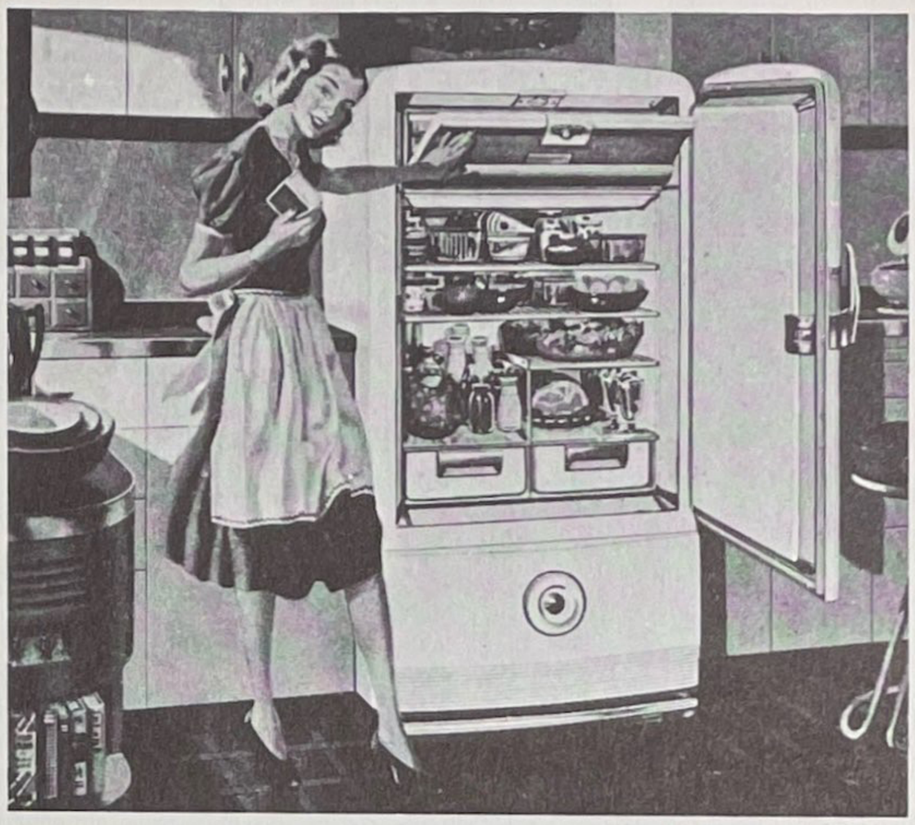




Courtesy Sports Afield

This picture is noteworthy for the contrast of the soft, surface textures of the bird's feathers, the texture of the wood and of the metal hinge. There is no confusion in the reader's mind as to which is feathers, which is wood and which is metal. In addition to this, notice the two-dimensional patterns on the repeated forms of the bird's feathers.

Sports Afield Cover by *Atherton*



Courtesy Frigidaire

This is an excellent example of the display of a commercial product by the use of textures. Study the diagram. Note how the white porcelain is made to seem extremely smooth and bright because of its contrast with the irregular texture created by the repeated forms of the dishes inside the refrigerator and with the textures outside of it — the two-dimensional textures on the floor and on the tray above the refrigerator, the repeated forms of the folds in the girl's dress and the repeated forms of the spice boxes and of the books.

Philippine Family
by
Stevan Dohanos

Here, Mr. Dohanos has created a very simple and striking picture. He has done it by drawing hundreds of forms, no two of which are exactly alike. Many of them combine in a variety of ways to give interesting textures such as in the straw roof, the woven window shutter, the cross-hatched railing, the various kinds of walls and the basket containing the fish. The pigs are all different, yet taken together their repeated forms create a texture. Two-dimensional texture is used on the curtain in the window and on the dress on the line.

Lesson 14

Famous Artists Course

Variety in forms — textures and surfaces

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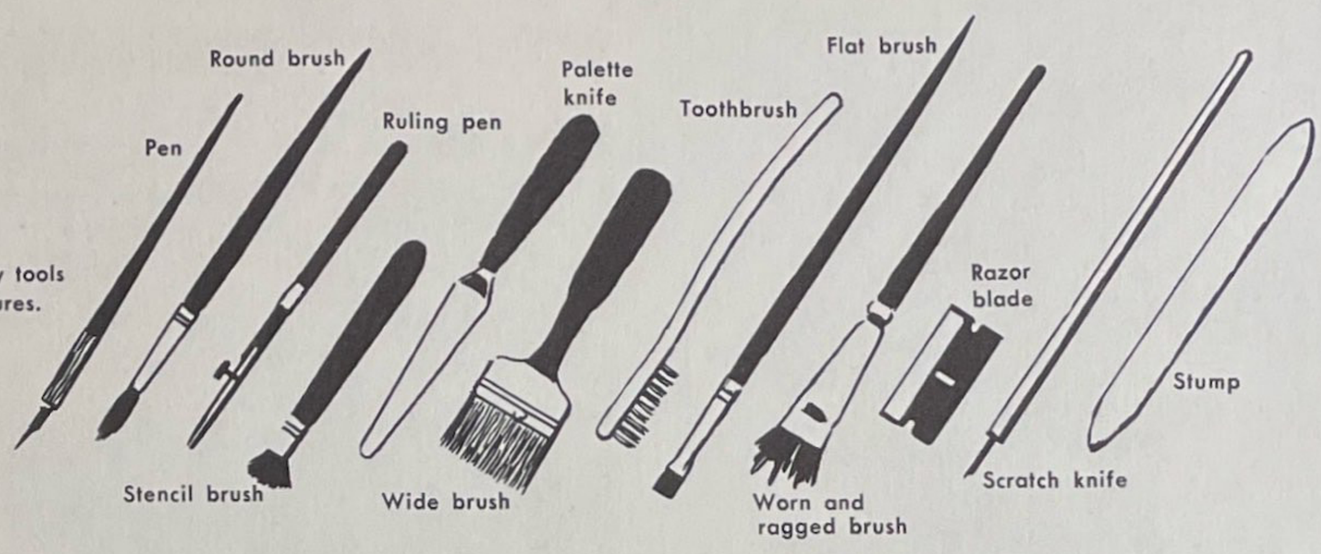


The use of texture in commercial drawings

We are using line drawings in this first demonstration of texture used in commercial drawings because in this medium various textures are most readily observed. Later you will see how the same principles of the use of texture apply to any medium.

Effective texture in a picture is obtained by a careful planning of the textural areas — not through clever manipulation of art tools. Naturally a good designer should have command of his tools and be a good technician. He must have this technical ability so he can build his picture effectively and get across his idea through the use of texture, lighting, drawing and painting. But his technique should always be a means to an end, never an end in itself.

It is useful to remember that most commercial art is to be reproduced and that the reproduction will not show the surface texture of your paints. For this reason, it does not matter whether you apply paint thickly or thinly.

Whatever you do, don't over-texture your picture — keep it simple and remember, you should have a sound reason for introducing a texture at any point. Textures can be used successfully only if they are employed to enrich areas in a well-designed picture. It will be helpful if you design your textures keeping in mind the principles of composition taught you in Lessons 9 and 10.

Most textures are applied in the "finishing" stage of a drawing. Be sure, at this point, that your textures do not destroy values already established in the picture. If you have carefully planned your composition, studied your forms and determined the correct texture for each form and area of the picture, you should be able to carry it through to completion with direction and precision. Fumbling, reworking and overdoing a picture are generally due to poor or insufficient mastery of the subject in its preliminary stages.

Sky. The sky is drawn as a foil for the varied texture of the hills, trees, wagons and animals. No sky ever appeared to be made of lines, but because these lines are fairly uniform in width, length and direction they contrast with the irregular lines and give the impression of depth and space which is characteristic of a sky.

Animals. The sharp, crisp edges of the firmly patterned blacks represent the smooth, sleek coats of the animals. This simple treatment helps separate the animals from the background.

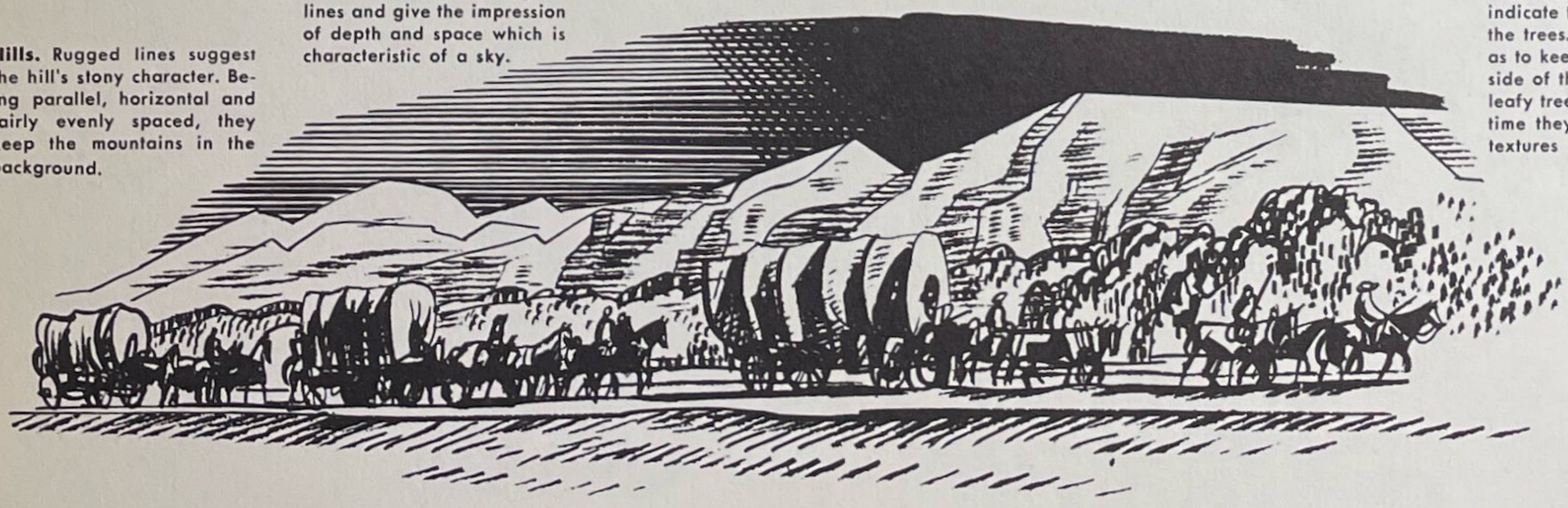
Wagons. The surface texture of the canvas covers is well interpreted. The regularly repeated forms of the cover supports prevent the confusion of these forms with the hills.

Leafy trees. The repeated round forms are used to indicate the spherical shapes of the tree forms and they create a texture that contrasts agreeably with those of the mountains and fir trees.

Hills. Rugged lines suggest the hill's stony character. Being parallel, horizontal and fairly evenly spaced, they keep the mountains in the background.

Fir trees. The pointed dots indicate the conical shape of the trees. They are spaced so as to keep their place on the side of the mountain with the leafy trees while at the same time they add variety to the textures in the picture.

Foreground. Like the lines of the sky, these lines also serve as a foil for the animation shown elsewhere in the picture. These lines have to be somewhat uniform but they must also express the texture of the prairie grass —which they do.



This line drawing is a good example of the proper use of textures because it is made up of only seven important elements. They are: the canvas-covered wagons, the leafy trees, the fir trees, the sky, the foreground, the sleek animals and the mountains. The lines that represent the forms and textures of each of the elements are skillfully chosen. This variety of line enables one to easily distinguish the different elements and it gives excitement to the picture.

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Variety in forms—textures and surfaces

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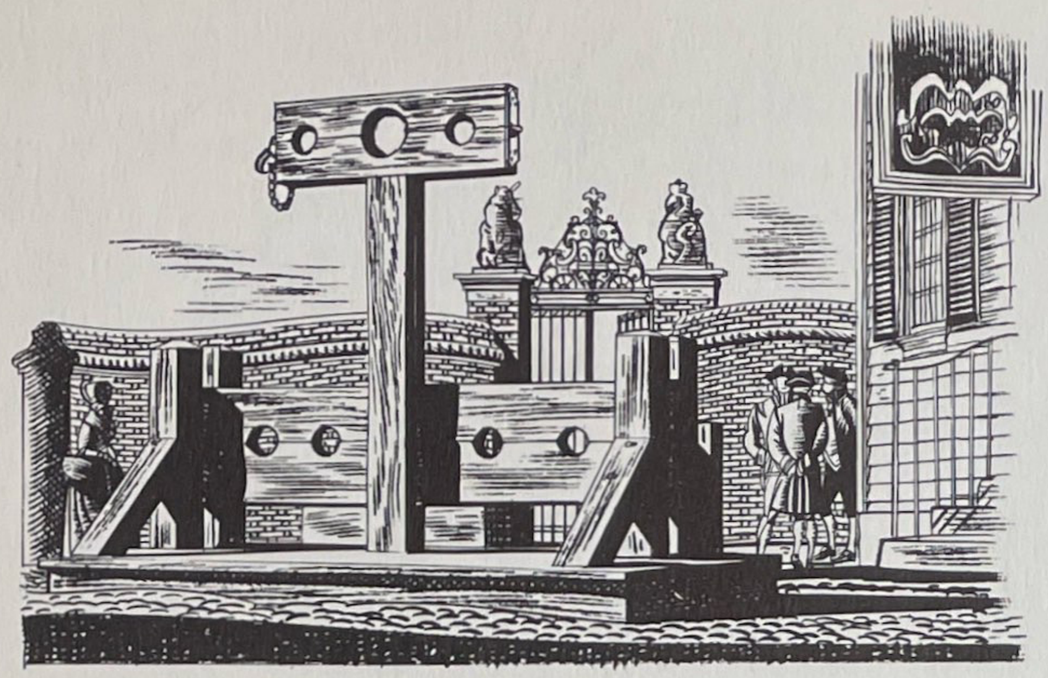

Each texture was carefully chosen to describe the particular material of wood, brick, stone, etc., or to add visual interest. Reproduced the same size as originally drawn.

In this picture, several things contribute to the skillful creation of depth. Notice that the textures, for one thing, become less animated as the distance increases. This decrease in animation is attained by contrasting the thin, regular background lines with thick, irregular lines in the foreground and on the Indian. Also notice the control of values and how they become increasingly lighter in the distance. This is accomplished by controlling the width of lines and the intervals between them. For examples of this see page 24, Lesson 10.

One of the many interesting things to study in this picture is the use of parallel lines of similar weight used to represent six different objects or areas. For your further study they are reproduced below the picture the same size that they were originally drawn. Observe how each area is composed of lines that accurately portray the particular surface texture or light effect desired. This is an excellent example of variety in form and how close study of the forms and a keen sense of observation will indicate the proper method of interpreting it.

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Variety in forms — textures and surfaces

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Reproduced the same size as the original drawing.

Wolf

Fir trees

Shadow

Snow

Sky

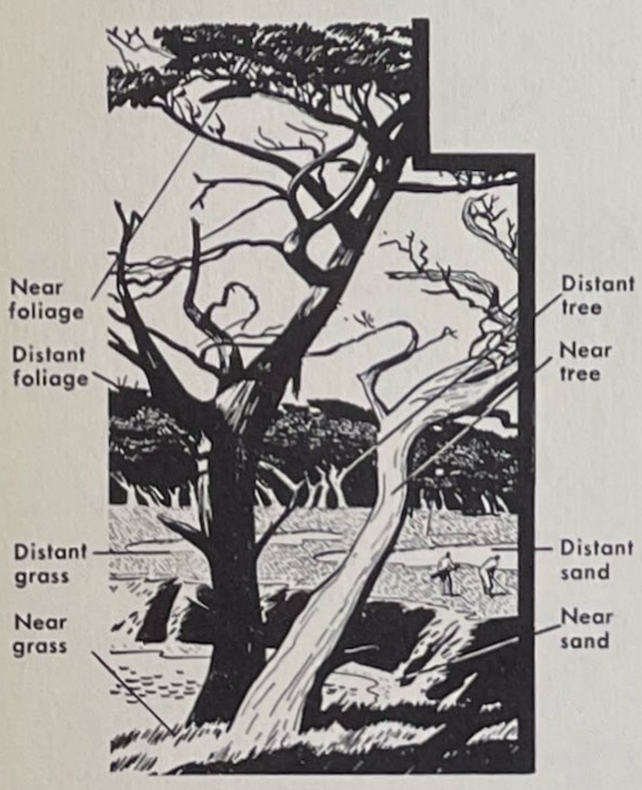
Parka

Trousers

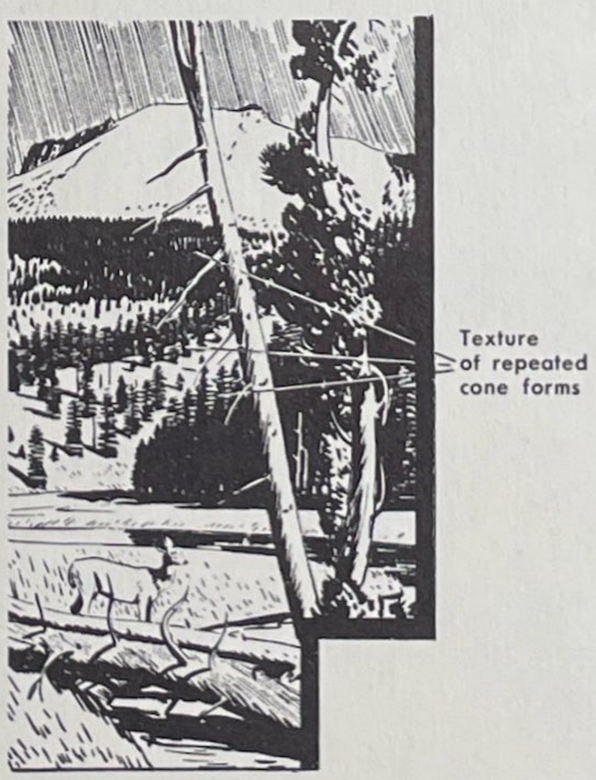
Pack

Snowshoes

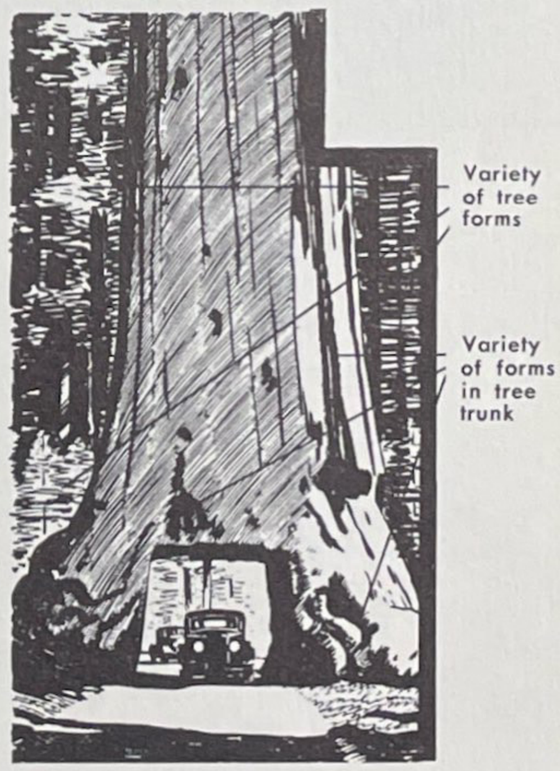
This illustration demonstrates three important things concerning the use of texture. First, notice that the textures gain much of their strength by being shown against a simple foil, in this case the snow and the sky. The snow is represented by the pure white paper. Mr. Ludekens was careful not to complicate it with strokes that would have confused the picture. Second, each texture is enhanced by the contrast between it and other textures. Notice this contrast between the texture of the hunter's parka, his trousers, his pack and his snowshoes. All of these, in turn, are different from the texture of the wolf. Third, although all of the textures are different, they harmonize to give the picture a single over-all textural effect. For example, compare the loose, free pen handling employed throughout this picture with the tight, formal handling in Mr. Fawcett's drawing at the top of page 21. Each type of handling contains a wide variety of textures but they all harmonize. Either picture would have been spoiled by injecting some of the strokes used on one picture into the other.



Most of the forms and materials in this simple but effective picture are shown twice — once in the foreground and once in the background. Notice how Mr. Ludekens skillfully maintains the basic form structure from the foreground to the background. The fundamentals of achieving this subtle effect were demonstrated on page 8. Mr. Ludekens has accomplished this difference by keeping the basic forms in mind as he drew, rather than making different kinds of strokes for their own sake.



In this picture, the dark texture created by the repeated fir trees contrasts effectively with the light texture of the grass and sky — both of which are rendered with simple, vertical light lines. These vertical lines create another contrast with the horizontal branches of the fir trees. The tone of the distant trees is echoed in the dark shadow tones under the log in the foreground.



The problem here was to make the big tree stand out clearly from the background. The deep vertical ridges and gnarled roots which are the characteristic forms of the tree could have become confused with the background. Mr. Ludekens ingeniously avoided this trouble by showing only the most important vertical ridges and root forms. He held them together by indicating the surface texture of the bark with uniformly spaced, diagonal lines of similar weight and length. Study the way this treatment simplifies the tree and makes it stand out against the background.

Courtesy Californians, Inc.

Lesson **14**

Variety in forms — textures and surfaces

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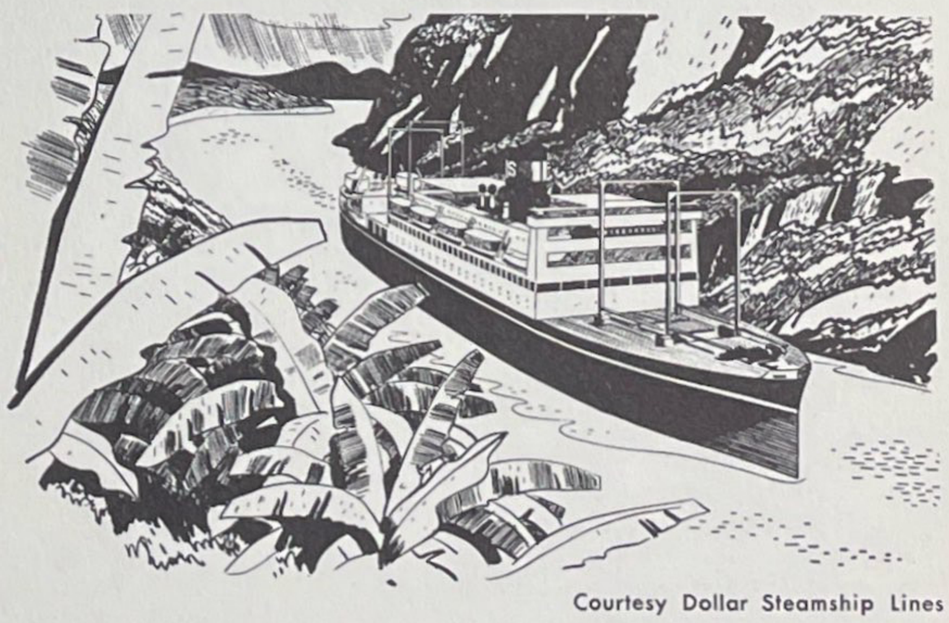
Courtesy Irving Trust Company

The rich oriental character of this picture is due, in part, to the careful use of a wide variety of forms and textures. The richly textured areas in the picture required contrast, however, and this was found in the simple, unlined white and black areas of the men's clothing. The picture could easily have been spoiled by destroying these simple areas.

Courtesy Irving Trust Company



Courtesy Dollar Steamship Lines

Study these two pictures. Notice elements that are rendered similarly — the skies, for example — and elements like the water areas that are handled differently. The regular forms and smooth surfaces of the man-made ships have been emphasized by placing them against a background of various natural forms, rich in irregular texture. The contrast is further heightened in the left-hand picture by the irregular pen strokes in the wooden hulls and cloth sails of the boats in the foreground.

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Variety in forms — textures and surfaces

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At first glance this appears to be a tone drawing. But a second look shows that most of the textures are created with lines. The lines vary from a true black pen or brush line in that some of them have different values of gray. The dots on the skirt create a two-dimensional texture in tone. In a line drawing, the dots would be white on a black or black-lined background, and the tones on the stripes on the wall would be created by a series of evenly spaced uniform lines.

Texture in tone

We have seen that successful textural treatment in line drawings is based on careful planning and selection of textures to be treated. We have also seen, in the translation of textures, how a variety of stroke patterns is produced. The artists selected the most suitable stroke pattern from among several possible choices and portrayed the objects faithfully. The skillful artist chooses a stroke pattern best suited to that part of the picture it will occupy.

In representing textures in tone the same principles are followed. The pictures on this and the opposite page show how simple it is to change from line to tone. Mr. Atherton's picture has a rich variety of line textures plus some tones. In Mr. Parker's picture, below, we see that tone plays a more important part although the line element is still strong. Mr. Ludekens' "Chuck Wagon" is done entirely in tone.

In this painting, done entirely in values, the two-dimensional texture of the zebra's stripes is rendered in much the same way that it would be rendered in a pure line drawing. This two-dimensional texture is an effective foil for the plain tonal renderings of the lion and the girl. Mr. Parker wisely chose a smooth-textured outfit for the girl which contrasts with the ragged fur of the lion. His choice of costumes dictated the textures of his picture. Naturally, in selecting his costumes he thought of textures. If he had selected a fur coat for the girl to wear, much of the good, textural contrast would have been lost. The choice of textures has been enhanced by the proper selection of values — a subject discussed in Lessons 9 and 10. The great variety of book forms gives movement and adds visual interest to the picture.

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Variety in forms — textures and surfaces

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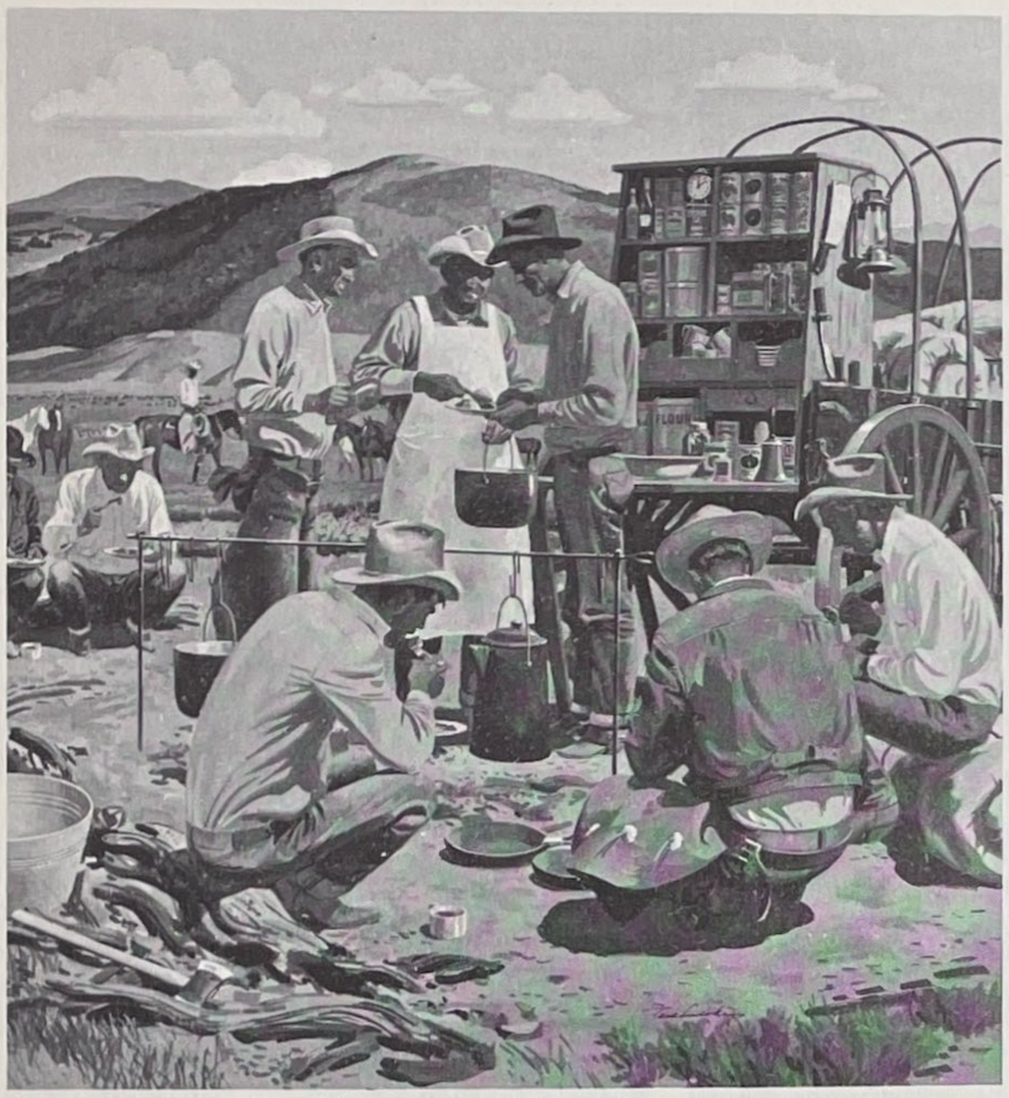
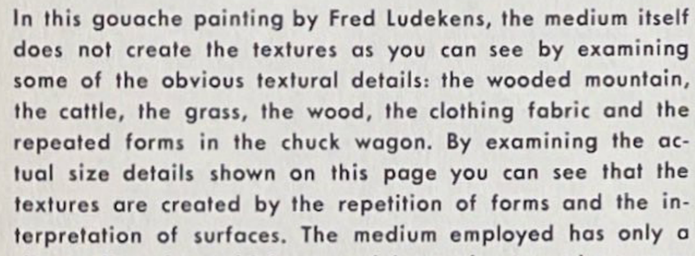


In this gouache painting by Fred Ludekens, the medium itself does not create the textures as you can see by examining some of the obvious textural details: the wooded mountain, the cattle, the grass, the wood, the clothing fabric and the repeated forms in the chuck wagon. By examining the actual size details shown on this page you can see that the textures are created by the repetition of forms and the interpretation of surfaces. The medium employed has only a slight effect. It would be a useful exercise to make a pure line rendering of this picture. In doing it you would become fully aware of the variety of forms and textures.

Detail reproduced same size as original painting.



Detail reproduced same size as original painting.

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Variety in forms—textures and surfaces

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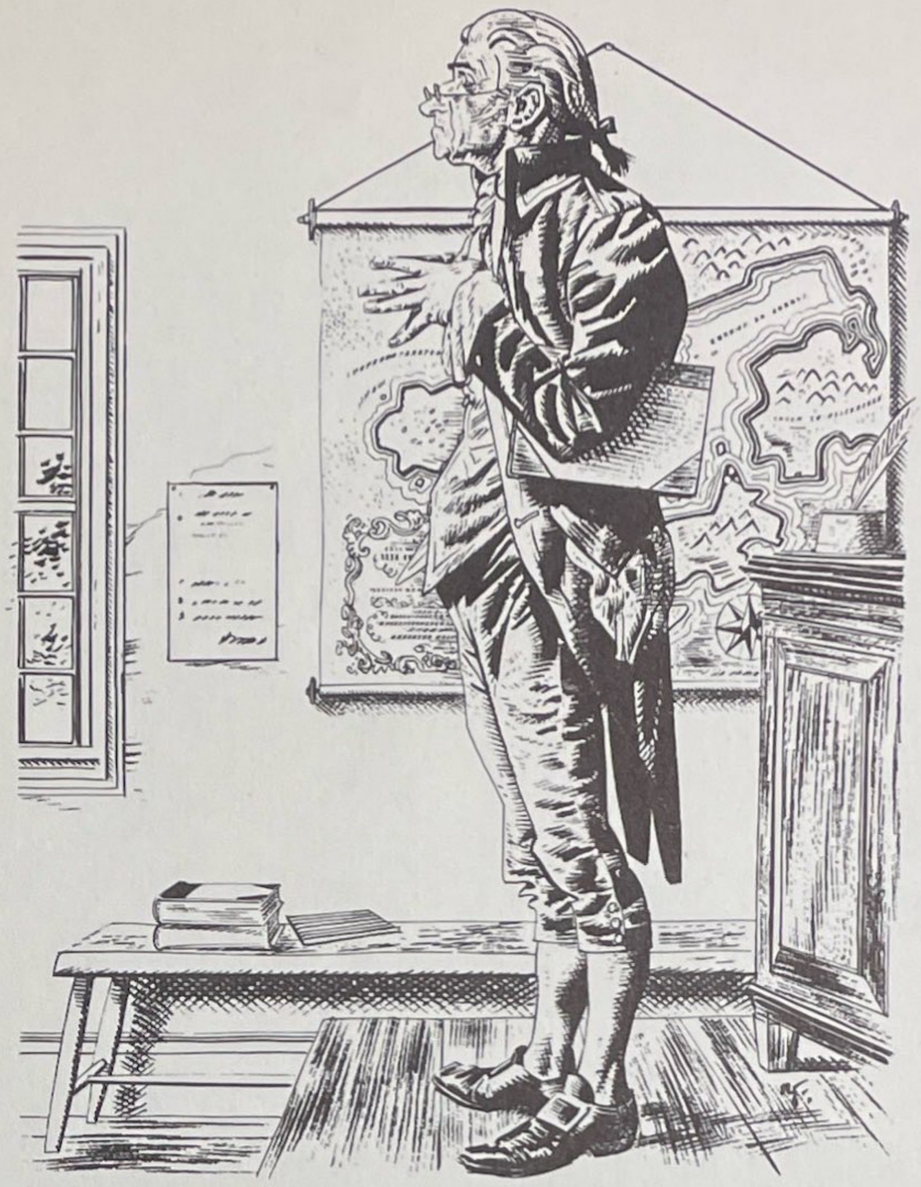
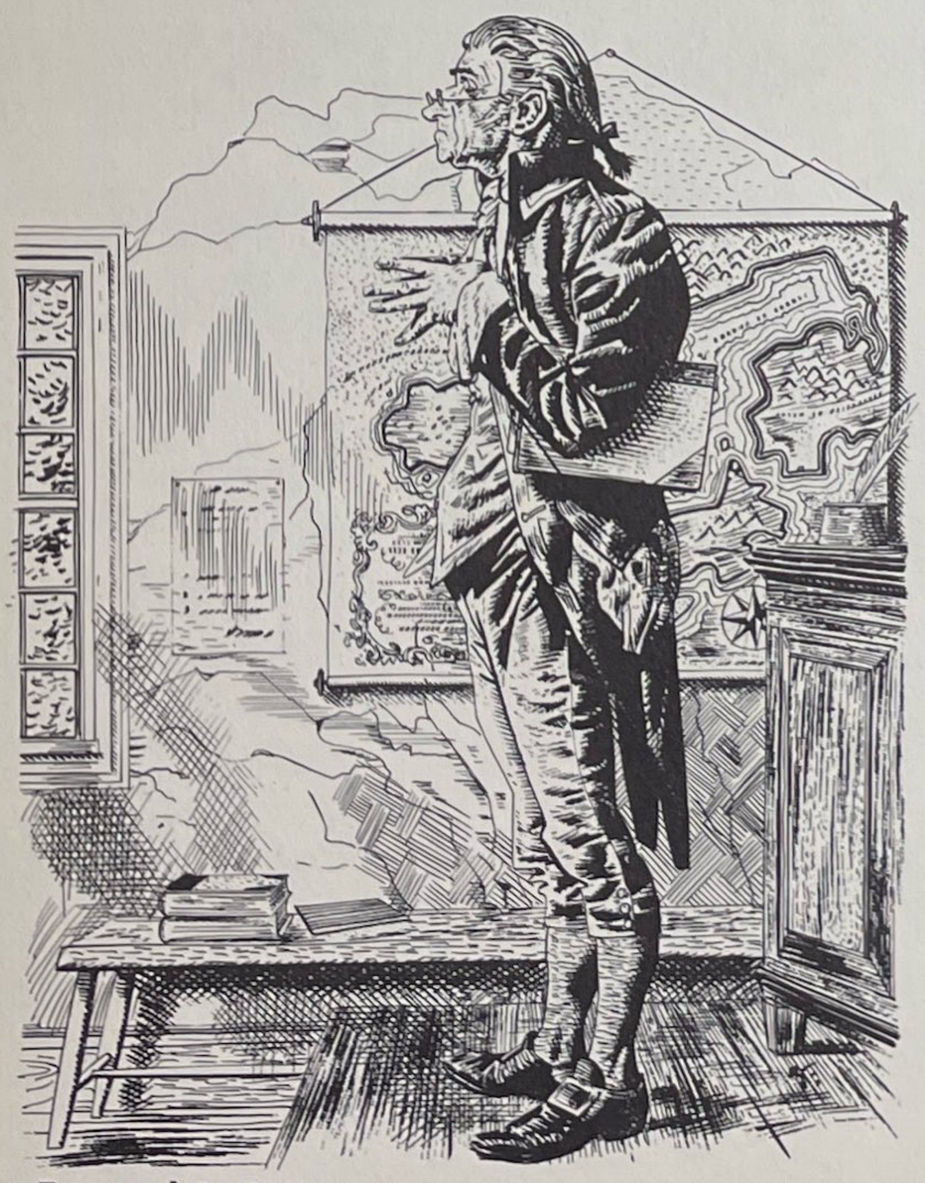
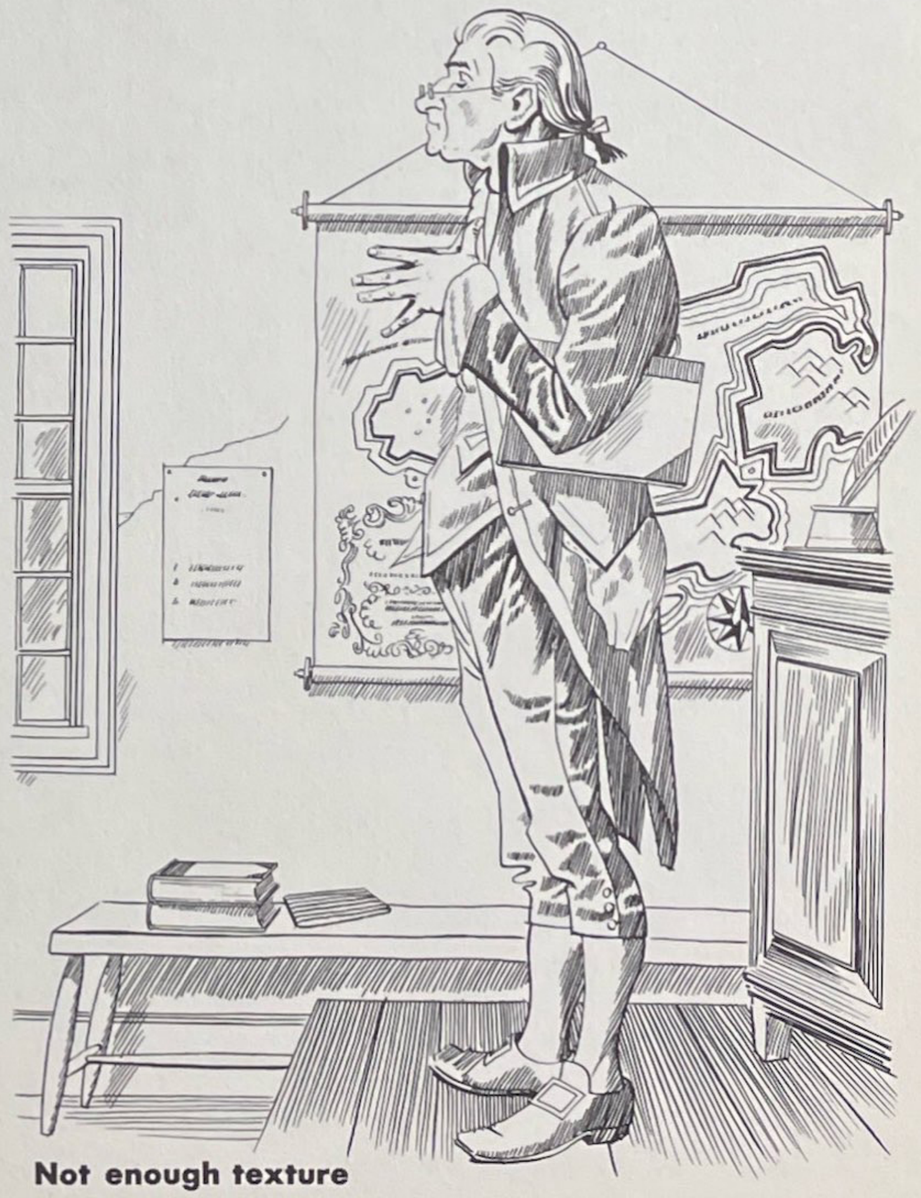
How much texture to use

There should be enough texture employed in a picture to identify the forms and the materials of which they are made. If your picture has a great number of forms and you feel that rendering all their textures would be confusing, keep in mind that you can simplify and suggest texture without drawing every detail. Enough texture should be used to produce an interesting variety in the picture but don't overdo it, remember you should strive for a pleasing balance between textured and non-textured areas. In its broadest sense, texture is used effectively only when it heightens the mood of your picture. If you find the total effect is being weakened while you are hard at work on some texture, you should stop. In all probability you are overworking the picture and it is beginning to break down under a top-heavy load of meaningless textures.





Too much texture



Not enough texture

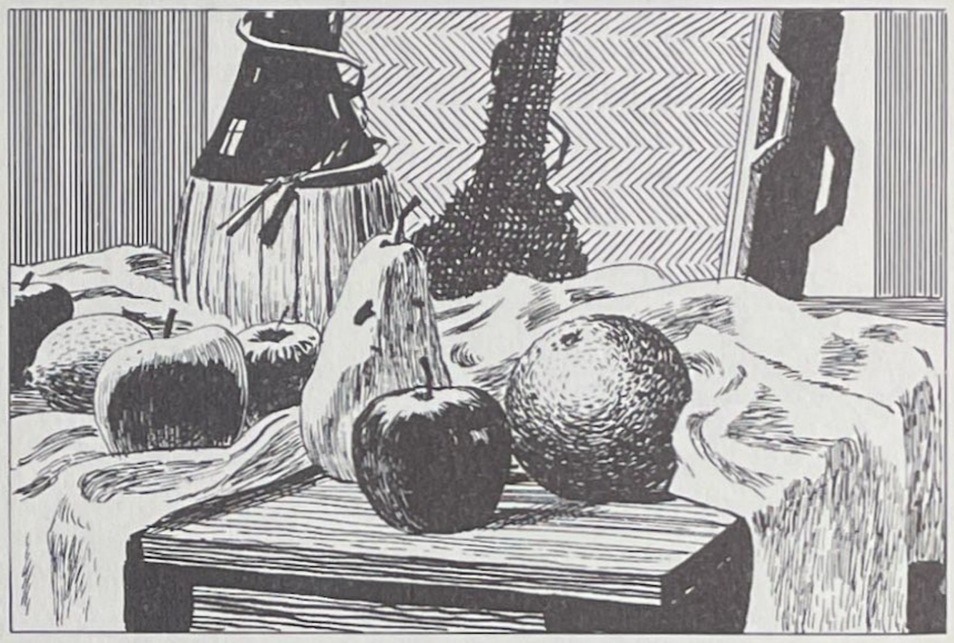
Textures in four mediums

The four pictures below show you the same composition rendered in each one of the four basic mediums which you have used throughout the course — pencil, line, wash and opaque. As you study them, you should make one all-important observation: In each picture the textures are dictated by the forms, *not by the mediums.*

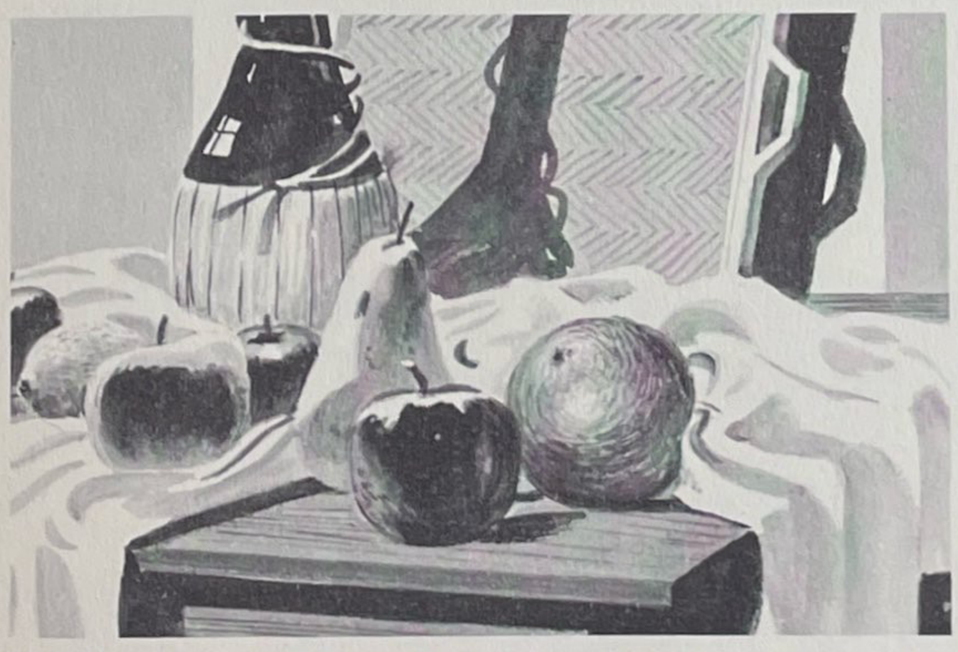
This is true of all the still life objects in each one of these pictures. Look at the orange, for example. The dimpled irregularities which characterize the surface texture of this fruit are clearly shown in all four pictures. However, your success in representing these textures also depends on your *control* of the medium involved. You must combine constant practice with accurate and careful observation to produce a good picture.

Before you begin to render any surface textures, stop and analyze them. Decide beforehand whether a hard edge or a soft one will best describe a desired texture. Ask yourself these questions: What kind of stroke will do the best textural job? What should be its length, width and direction? Is a broken line more appropriate than a continuous one? Remember that the answers to these questions can only be discovered by careful observation of the *specific* surface concerned. You must be particularly careful to avoid the use of strokes or tones which camouflage or contradict the true surface textures of the forms in your pictures.

Pencil — After making your analysis of the textures, decide on your line length, width and direction. Start by drawing in your darker tones first and your middle tones next. The paper, of course, will represent your light tones. Check these tones for correct value relationships by comparing them carefully. Draw the wall stripe with even, vertical strokes. Put in the herringbone pattern on the tray. With more uneven lines, show the straw base of the wine bottle. Add the surface texture to the pieces of fruit. The surface indentations on the orange and lemon should follow the spherical forms in short, curving strokes. The pear and the apple are kept smooth. The wood grain of the table requires long horizontal strokes. Render the light shadows of the cloth with a sharp pencil and keep the edges soft.



Pen — The character of the different pen lines as they relate to the "character of the forms" is the secret of texture interpretation with the pen. Put in the large black areas with a brush. Draw the striped wall tone in with the aid of a ruler. This sharpness helps emphasize other textures by contrast. Have the texture of the tray show through the shadow — the heavy strokes of the shadow following the tilt of the tray. With a loose broken stroke, interpret the straw base of the wine bottle. Give each piece of fruit a different size and direction of stroke to give each its individual texture and "color." Keep a "dry" roughness to the pen strokes of the table to suggest wood. Render the cloth with loose, soft lines, different than any other lines in the drawing, to suggest a soft texture. You need use only two pens, a fine one and a coarse one.



Wash — Wash a light tint over the tray to give it a surface to come out from the wall. Use a slightly darker tone to place the texture over this. Wash a middle tone over the entire table area, keeping it lighter as it comes forward toward the table edge. After this dries, draw horizontal lines of texture over the area to suggest wood grain. Put in the blacks of the fruit, and, with a wet brush, model each one to give roundness and a change of tone. Add the suggestion of texture after this has dried. Use a dry brush stroke of middle tone to interpret the straw base of the wine bottle. Paint in the light middle tone of the shadows of the cloth. Keep this quite wet. Before this is allowed to dry, use a wet brush containing clean water to soften those edges that need rounding. When using wash, different texture qualities can be created by the wetness or dryness of the application.

Opaque — Opaque has the advantage of working light over dark. This allows a wider range of interpretations. When painting in opaque a good method is to establish a "base tone" on the different forms and then to render the textures and surfaces by using darker and lighter tones over the base tones. In this drawing, paint in the wall stripes, tray, table and fruit in their base tones. With the exception of the wall, work over everything with lighter or darker tones to get texture and roundness. Do this on top of the base tone. Put the wood grain on the table with lines of light tone. After the fruit has been modeled and the texture of each rendered, put in the high lights with opaque white. For the light shadow of the cloth, paint in a light middle tone. Then paint the reflected lights into this tone with a still lighter tone. Soften the edges with a wet brush in keeping with the softness of the material.

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An electric sign of this type and size immediately identifies the locale of the picture as Times Square, New York City. Notice the lacy texture of the sign's framework and how it contrasts with the solid texture of the buildings.

These windows are not common; the sills are ornate and they show an expressive quality. In their repeated forms they produce a very pleasant texture different from any others in the picture.

Windows shaped like these are usually found in large cities, rarely in small towns. You must see these differences and, by using them, create the individual character of the scene you are trying to paint.

Liberties can be taken in placing people and cars in a scene like this to get the most favorable placement to help your arrangement.

This building is simple and, by contrast, accents the more classic character of the others. Compare the window on this building with those of the building on the left.

The number of the signs and their size indicate that this is a place where a large number of people circulate. They help to say, "This is a busy section of a big city." The type of lettering used on the signs often indicates the character of the locale.

Two streets cross diagonally. Notice the width of the streets, the car tracks, the single white line, taxis, private cars and pedestrians. All these units give character and variety to the scene.

Trees grow right in the middle of a village.

A church steeple or the dome of the town hall usually characterizes the small town by rising above the surrounding buildings.

The movie theatre is always prevalent. Many times its name is taken from a famous Broadway theatre. All the character, lights, posters, etc. found in larger theatres are present here but in a smaller scale.

A three-story building is a fair size structure for a small community. Buildings vary in character and can be made of brick, stone, wood or plaster. A variety of building materials is typical.

Names of local merchants take on an informal air. Here we see "Bart's," "Walter's," and "Dolly Madison's." Notice the number of young people in this picture.

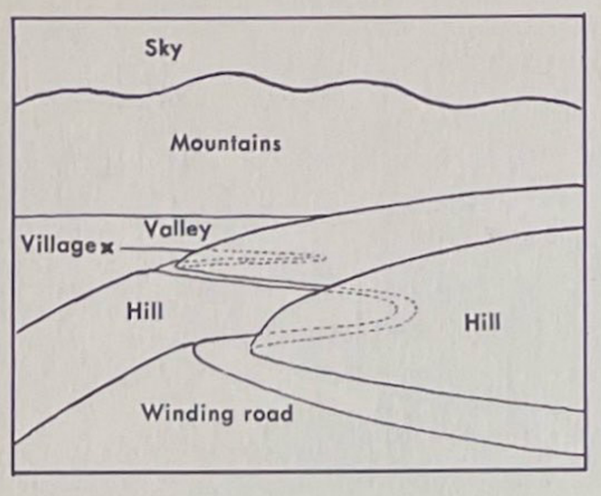
The telephone wires and poles are usually seen along the main street of a small town — in large cities the telephone wires are often underground.

Diagonal parking is a small town monopoly and is a characteristic to remember. It is one of the many differences between large and small communities that you should look for.

Forms and textures identify the locale

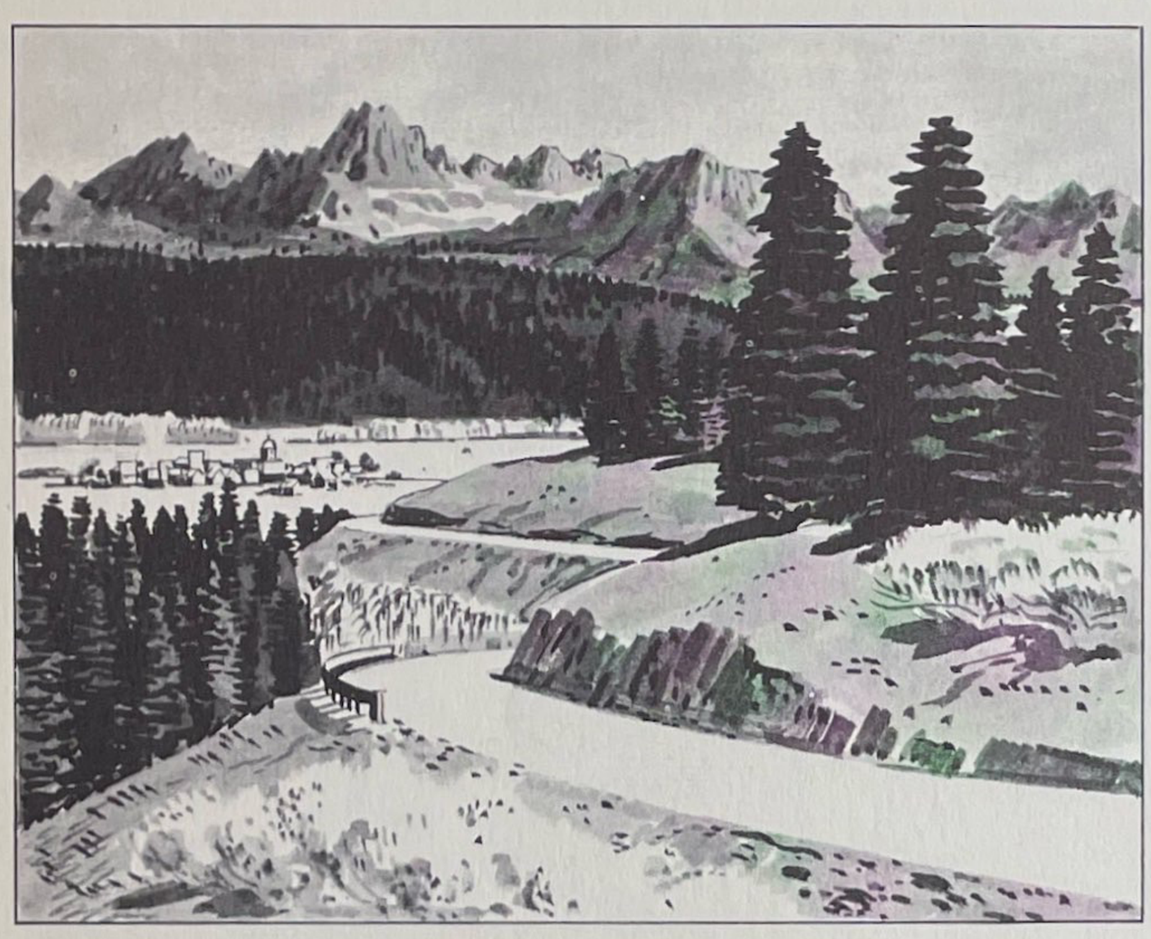
Although every city contains essentially the same elements — streets, stores, houses, telephone wires and poles, traffic lights and traffic cops — you know that every city is different. In fact every street corner within a single city is different; it has a character of its own that must be looked for and found by the observant artist. All these differences, which are sometimes so obvious that they are overlooked, are due to *variety in form* and *texture*. You must see and record such differences in your pictures to produce a particular scene of a particular place.

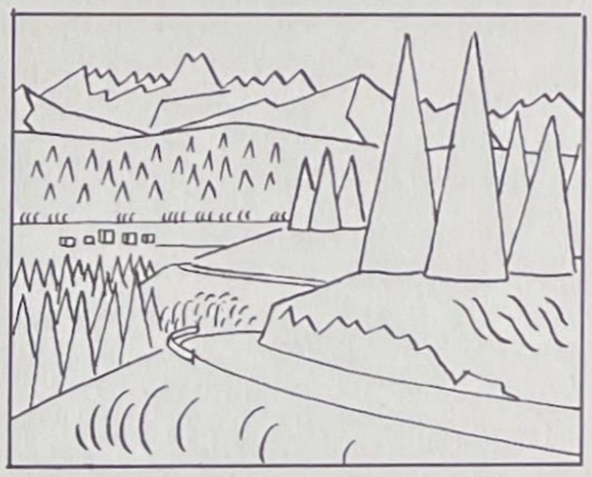
On this page are two street scenes — one of Times Square in New York City, the other of a small town main street. They are quite different although they contain many of the same elements. In the captions accompanying the pictures we point out some of the characteristic differences to be found in each scene. These characteristic differences are the things to be observed and put into your picture. This does not mean to copy the photograph exactly. Select and emphasize the forms that are typical of the subject you are drawing and omit or subordinate forms that are not typical. Much of your success as an artist depends on your ability to do this.



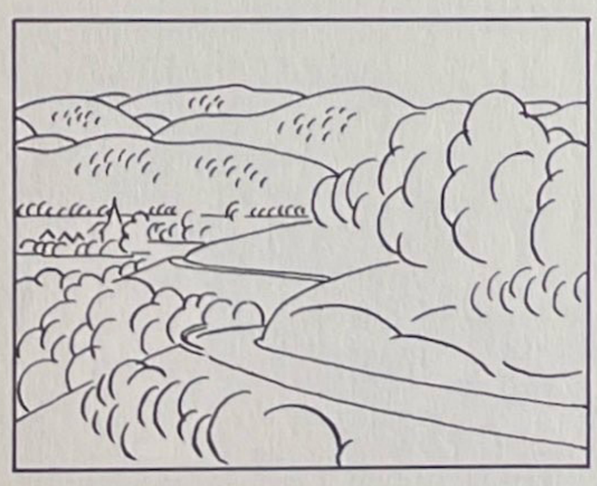
Two different landscapes

On this page are two pictures which contain the same elements placed in the same relative positions. These elements and their arrangement are shown in the diagram at the left. Notice, however, that although the elements and their arrangement are identical in both pictures, you can make a quick and easy distinction between the locale of each one. This is because each picture is composed of forms which have been varied to typify the landscape as it appears in the western and eastern parts of this country. *Characteristic* forms were used to produce a *particular* picture.

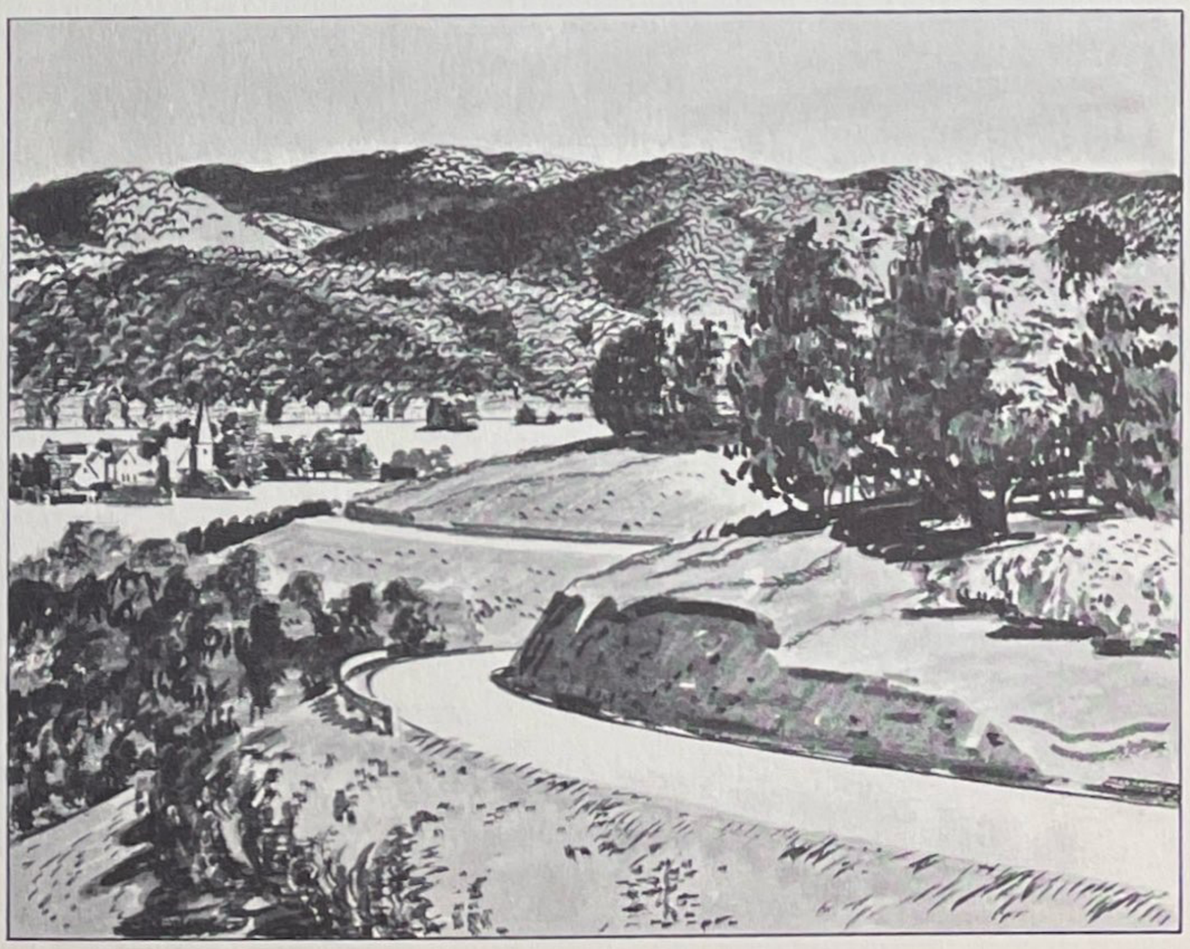




West — The geological forms of the western mountain areas are generally characterized by sharp angular shapes. Most of the trees are evergreens and are therefore cone shaped. The undergrowth is of a sharp rugged nature. There is only an occasional spherical form. These angular forms have sharp contrasts of light and shade. In the diagram of the painting notice how the sharp angular shapes dominate the entire scene. In painting a scene of this nature the character of these forms must prevail. Make the trees hold their cone-shaped structure — the mountains their sharp rugged form. Don't deviate from this or your picture will get "out of character." If it does, it will weaken your pictorial interpretation. In addition, these forms must suggest the textures of the different surfaces. Being sharp and rugged they are best rendered with a sharp and decisive stroke of the pen or brush.



East — The soft rolling forms of the east are in contrast to the rugged west. The forms of the mountains and trees are generally spherical in shape. This reduces the sharp division between light and shade. When painting a scene of this type, a soft rolling quality should dominate. Only an occasional rectangular form accents the scene. Compare this diagram with the one above. The diagrams show graphically the difference between east and west. The diagrams alone quickly explain the areas. What we want you to realize is that although all mountains, trees, etc. are fundamentally the same, each has its own individual form. These two pictures contain the same compositional elements, the only difference is in the individuality of the forms and the character of the textures.



On the following pages some of the faculty discuss texture from their individual points of view. ➡

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Variety in forms — textures and surfaces

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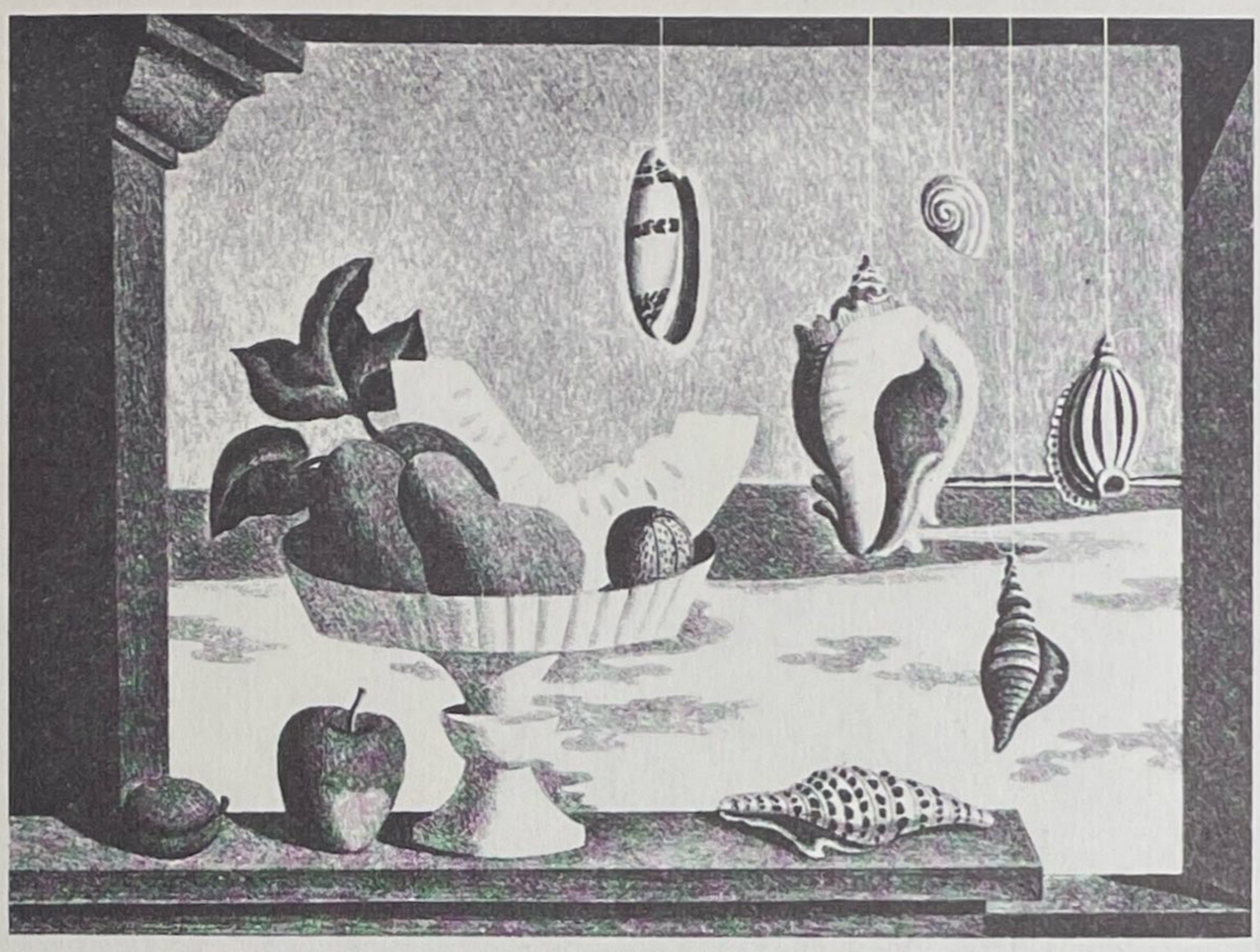


This picture is from a lithograph and was drawn on the stone. It is reproduced here to the actual size of the print. The lithographic medium can be used very successfully in book illustration, particularly in limited editions where the actual prints are used and taken directly from the stone or plate. This example was done with a fairly hard lithographic crayon (mostly No. 5). "Tusche" thinned with water was used for the solid blacks. This can be painted on with a brush like any thick color. Study the variety of textures in this lithograph.

Methods of rendering textures in black and white - Atherton

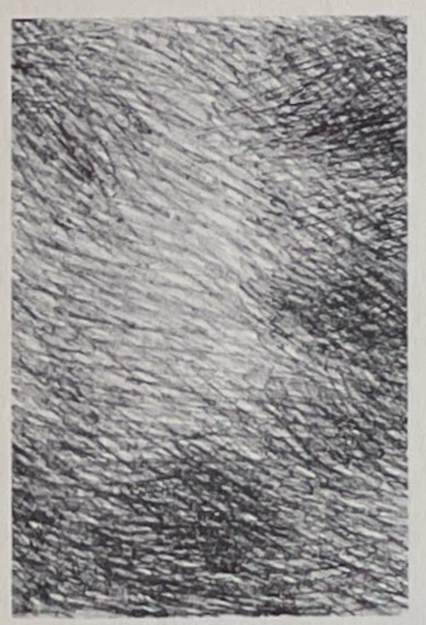
The examples of tones shown in Figures 1 and 2 were done with a small crow quill pen on hot pressed Whatman board. The pen was held very lightly near the end of the handle and allowed to move freely over the paper. Number 1 shows tones built up by using straight strokes, back,forth and across in all directions. Number 2 is built of more circular strokes while holding the pen in the same manner. The results are fairly similar but the rounded strokes are better for making tones such as this because softer gradations can be obtained more easily. This type of technique reproduces best in half-tone except perhaps for a line cut printed on very good paper. If such tones as these are not well engraved and printed the subtlety would be lost and the lines would appear muddy and harsh. All these pictured examples of tone and technique are reproduced to the actual size of the original drawing.

If you plan to do drawings with fine details and textures like these, it will be good practice to make them no larger than necessary for good reproduction. The more a picture must be reduced for engraving the greater the danger of loss in detail, texture or delicacy of line. Very fine lines tend to break down and do not appear clean and sharp in printing unless the original drawing is done close to the actual size of the reproduction.

These tones are very close to painting and almost as much subtlety can be achieved with these as with paint. Using these techniques, you can lose your edges occasionally, accentuate them when necessary by increasing the weight of your outlines and get a variety of tonal and textural relationships which have few limitations beyond the use of a brush.

Do not make your lines, particularly the outlines, too smooth and lacking in character unless you are striving for a decorative effect that calls for a smooth line. Some of the most attractive qualities of a pen line are achieved by building it up with short strokes which give it texture. In general, greater sensitivity is the result (see Figure 3). Notice how much more character such a line has than one that is drawn with no attempt to show texture variation.

Figure 4 shows a similar line drawn with a brush. The character of this line is similar, having a certain roughness of silhouette. The brush has more uses than the pen as it can make the line vary more in width. With a brush, it is easy to make a



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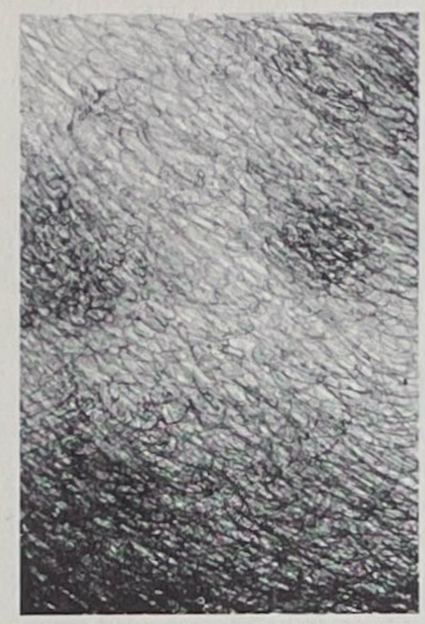

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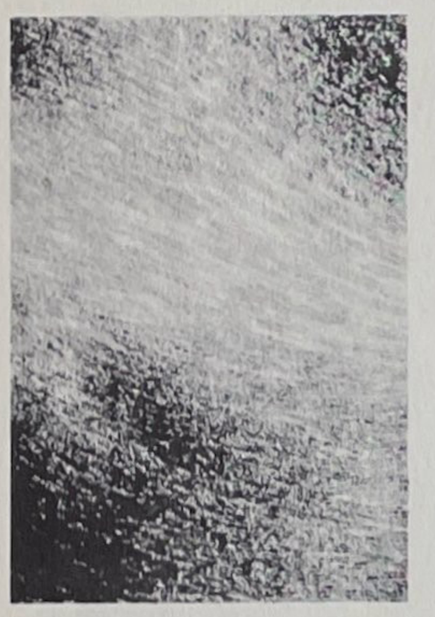

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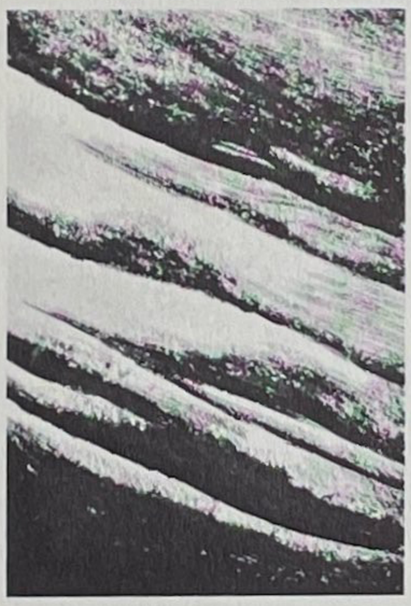
Actual size detail



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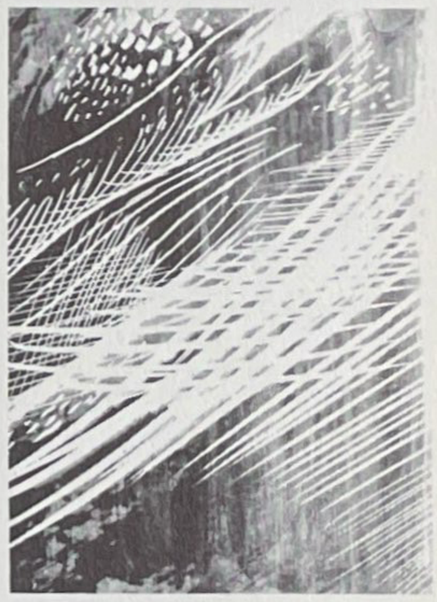

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line change from a very fine one to a heavy rich one simply by using more pressure in the same stroke. Frequently a line of varying thickness can suggest modeling or shadows by making the line on the shadowed side of the object thicker.

The dry brush can also be effective for black and white expression. The tones and textures can be controlled almost as well with a wash. Grays can be obtained by using a very dry brush and many small strokes (see Figure 5). The tones in this illustration are made with ink. Usually, for dry brush work, it is better to use a water color black such as Winsor and Newton's lampblack. Ink, however, will give you more delicate, silvery grays. Lampblack has the advantage of being *blacker* than ink, it is easier to handle in achieving a dry, rough edge on a line and has a better *pull* on the surface of the paper which is a help in using dry brush. Figure 6 illustrates the use of lampblack.

Figure 7 shows a scratchboard texture which can be very useful in black and white illustration. It is achieved by giving the area a wash of ink, thinned with water, making no attempt to keep the wash absolutely smooth. The tone is then built up using the thinned ink and a dryer brush with just enough liquid in it to make a distinct little stroke or spot when applied. Many small strokes are used to model your tones. The dark grays can be very rich when made in this manner or in other ways when the brush strokes are not hidden but allowed to make the texture.

Figure 8 illustrates a gradation of tone made with ink from which different whites are scratched out. On this I used a razor blade as well as a scratchboard tool. A great variety of lines can be made this way. They can be made to vary from extremely heavy thick lines with rough edges to the thinnest hair line done with a very sharp fine tool. In fact, it would be almost impossible to draw as fine a line in black and white as can be made by scratching from a dark tone on a scratchboard. It looks like an engraved line and can be used to achieve the same quality. But in working like this, do not try to imitate an engraving or a line cut in wood. Too many artists try to make scratchboard an imitation woodcut technique. The results are always phony.

Experiment with textures, use different papers and boards that suit your requirements best. Try different types of pens, brushes, crayons, pencil, charcoal or whatever else you find that offers possibilities for effective work.

Lesson 14

Famous Artists Course

Variety in forms — textures and surfaces

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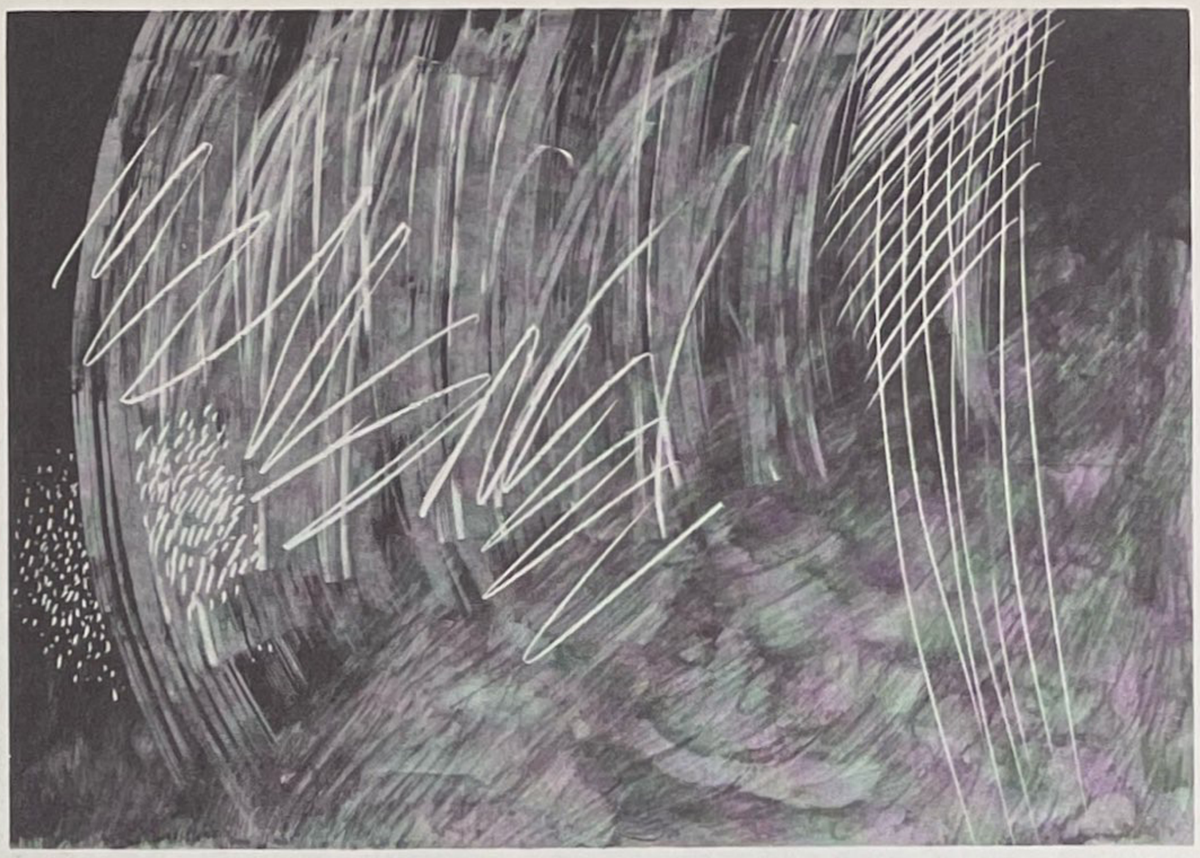
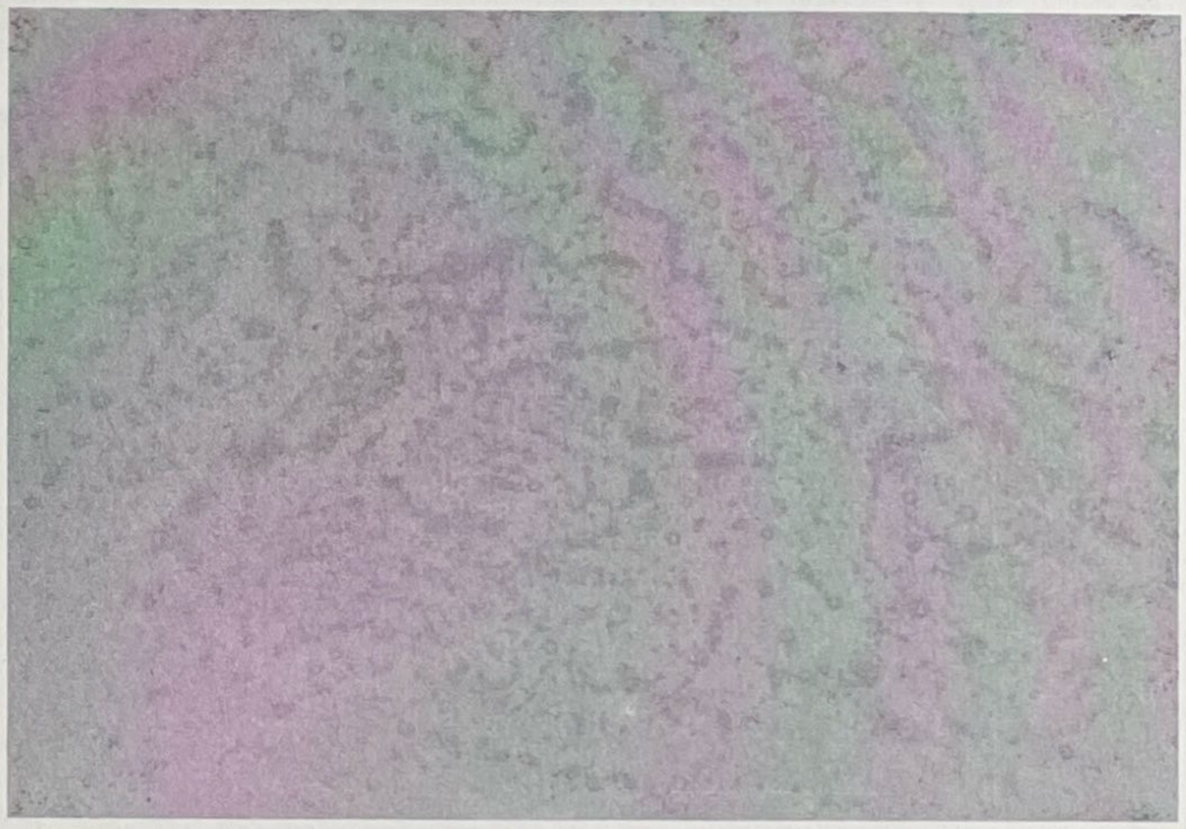


I applied this tone on scratchboard with a fairly dry brush, using tempera color and showing the brush strokes. Then I scraped certain areas with a razor blade and also removed the color entirely from the white lines with both a razor blade and a scratchboard tool.

The "puddled" texture illustrated here is achieved by using thick tempera color, applied very heavily and not stroked out but allowed to "puddle" on the surface. The addition of some black to your color, whenever possible, will aid in obtaining this effect. If the "puddled" look does not seem obvious enough, go over the area lightly with a very fine sandpaper or emery cloth — the finest you can obtain–6/0 or 8/0. Do this very lightly to avoid scratching the surface.



This texture treatment was done on scratchboard, an excellent material for achieving unusual effects. I made this particular texture by washing a thin tone of color over the entire area; then when it was dry or nearly dry, I moistened my finger in water, wiped off most of the water on a cloth and rubbed my finger lightly over the surface of the color. You may need to use rather heavy pressure in certain areas if the color is heavy. Only by experimenting can you determine exactly how to achieve the effects you desire. Actually you remove some of the color with your finger. You will need to clean your finger frequently by washing it and drying it on your cloth. The best effects are usually achieved by using warm colors rather than blues or greens. Burnt sienna, umbers, oranges and reds lend themselves to this treatment very well. Greens are likely to appear very "acid-like" where the color is removed and most cold colors react similarly.

Lesson **14**

Variety in forms — textures and surfaces

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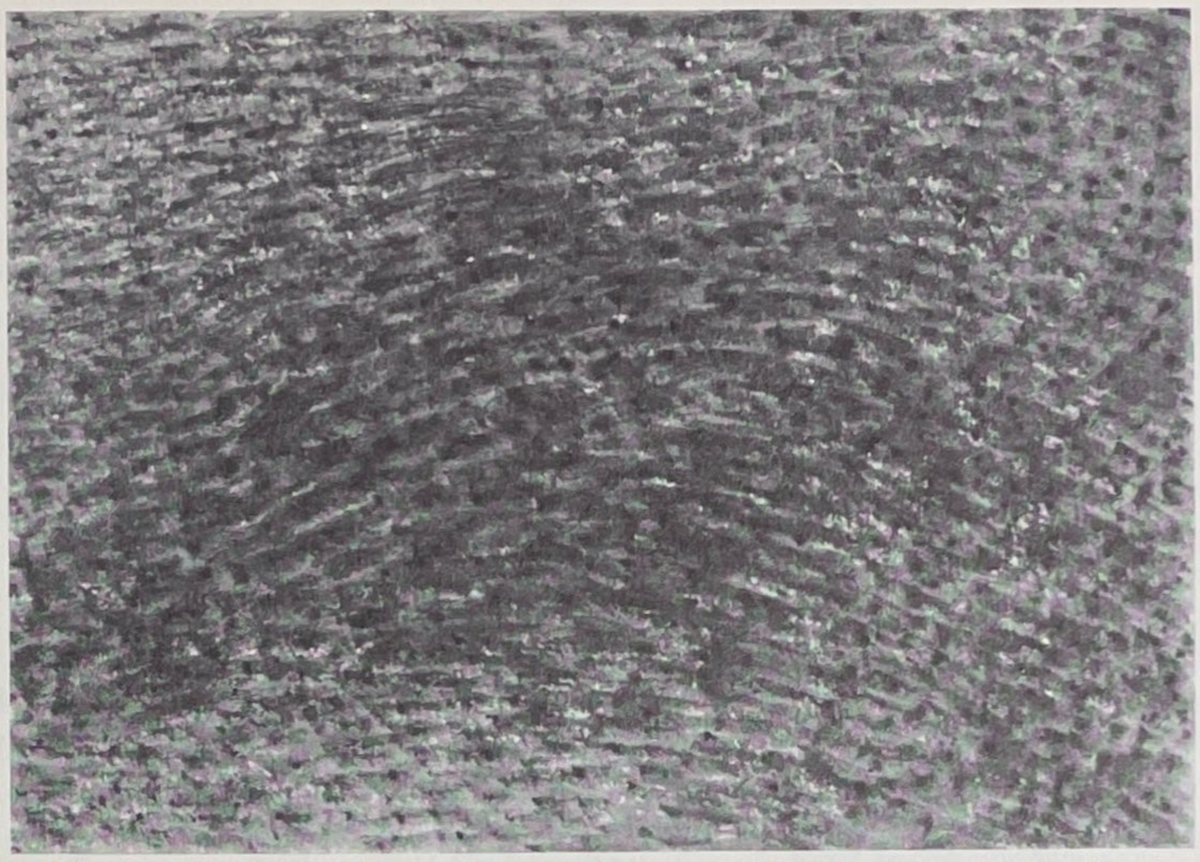
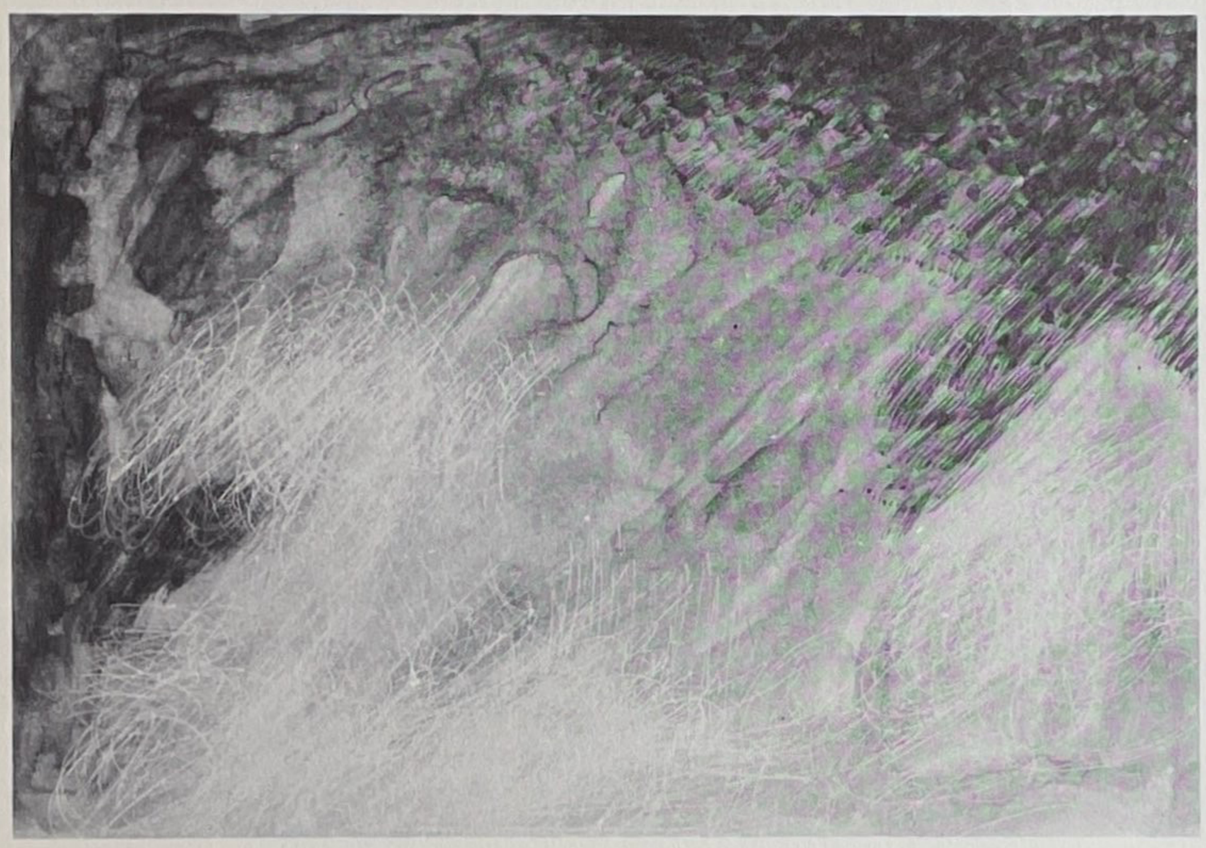
This is an example of ink texture which I have discussed in the text on the preceding pages. This was done by using Higgins' India ink, thinned with water, and applied with a fairly dry brush. You can first apply a thin wash, depending on how dark your tones are to be. This will give a more even tone than if you apply the small strokes directly to a white surface. There should be enough liquid in the brush so that when each stroke is ended, it will show a small dark spot. Going over the same areas repeatedly is the best way to achieve the richness and changes of tones which make this ink texture so attractive. You can make your tones quite smooth and lacking in pronounced texture, or you can exaggerate the small spots and obtain a more broken look. Experiment to find how to do this to best suit your own requirements. These illustrations showing textures are reproduced to the actual size of the originals.





Here is another method of achieving certain tones and varieties of tone and texture. The color was washed on thinly in places on the scratchboard so that when it dried it showed a wet, puddled look. I went over parts of this with small strokes to give a different texture. Finally I used very fine sandpaper and removed color from the areas which were white or nearly white. You can model in this manner from dark to light almost as well as you can build up a tone from light to dark.

This "marbleized" texture was achieved with the aid of rubber cement. First, I applied the cement where I wanted the white lines and spots to appear, using a small, stiff, pointed brush for the purpose. You must rely to some extent on "accidental" effects because you can hardly control the cement to draw accurate dimensions. After the cement was dry, I applied a light wash of thin tempera and allowed it to dry. Then I applied more cement as before. When this was dry, a darker wash was painted over everything. When this coat was dry, I went over the whole area with a rubber cement eraser. These techniques are tricky at best, and while the artist of intelligence may employ them with great advantage to his work, I would advise a conservative use of them. They are best suited to augment otherwise dull and uninteresting areas in certain types of pictures. Try not to permit techniques like these to become an end in themselves, but use them only where they are a distinct asset to your picture.

Famous Artists Course

Lesson 14

Variety in forms — textures and surfaces

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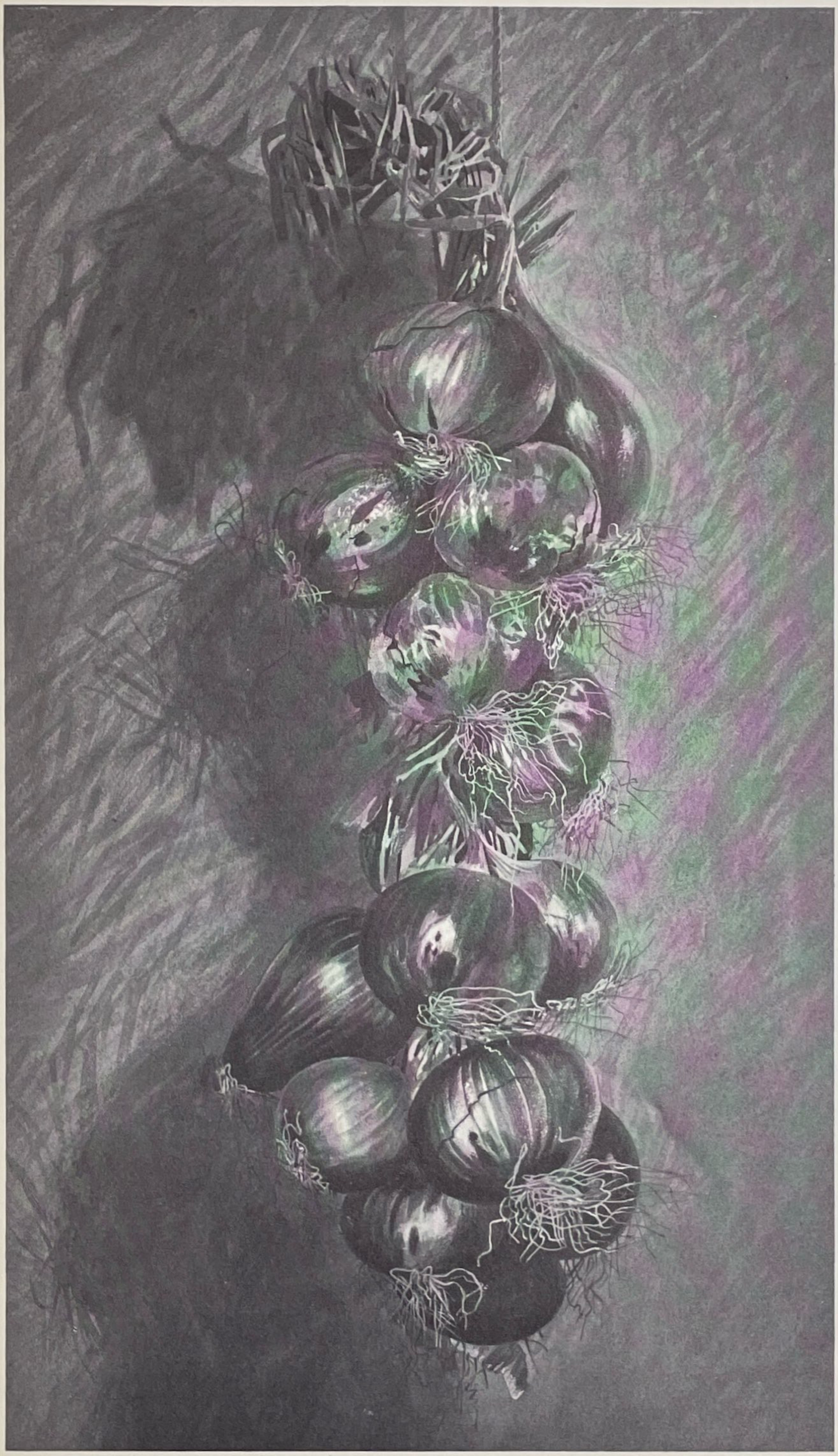

Textures and Surfaces

by

Stevan Dohanos

There is probably no greater joy or challenge to the artist with a realistic technique than achieving third-dimensional realism in a painting. This means to recreate on canvas or paper the object before you with all its form, color and the delicacies of its textured surfaces. Through the ages, this challenge has been accepted by artists, and the spirit of many fashions of art is reflected in the way these inanimate objects are painted and presented. In this photographically-minded age, literal rendering of objects receives a great response. In the rendering of still life, the basic structure of your composition and the massing of the forms are only the beginning. The real success of a still life lies in its *textured surfaces.* This phase logically comes as the final application of paint to the canvas. These final tonalities and delineations pull the painting into sharp focus. In the still life "Spanish Onions" shown on this page, it was the surface sheen of the polished onions and the delicacy of the root strands that gave the painting the final magic of realism.

Lesson **14**

Variety in forms — textures and surfaces

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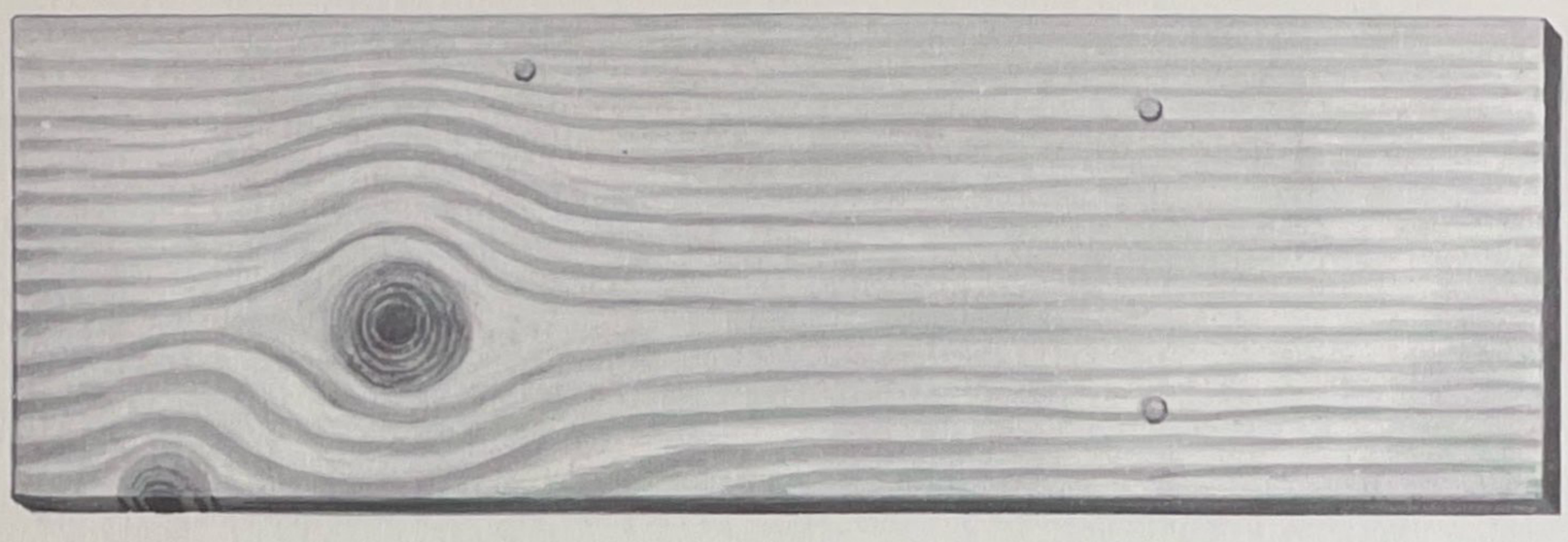


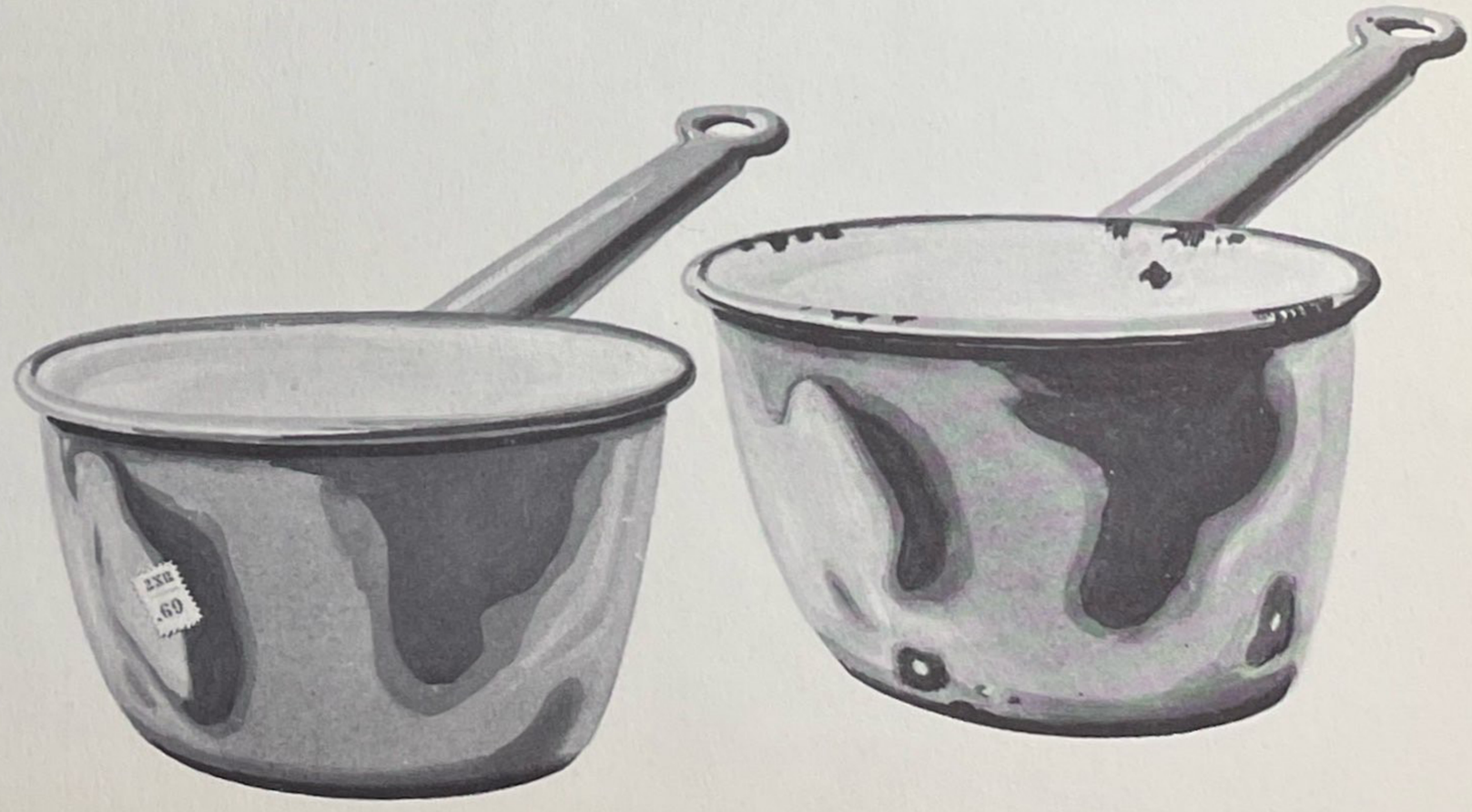
Time and the elements

Age imposes upon the surfaces of wood, stone and metal a patina that lends charm and individuality. Consequently, artists have long been intrigued with the surface textures of weathered objects. These weathered objects are far more interesting in color and implication than new objects which have not been put to use. New objects lack individuality because they come to us by the gross and do not vary, from one to another, to any appreciable degree.

Above, I have drawn two pieces of boarding to illustrate the effects of wear on an object exposed to the elements. The board at the top is unpainted and is installed with new nails. The same board is shown as it would appear after being subjected to the aging effects of sun, wind and rain — it has acquired the characteristics of antiquity. It now tells the story of the passage of time and of the effects of use. Rust from the nails has stained the wood; sun and rain have worked jointly to curl the board. Insects have bored into its surface. By studying such surface textures intently and including them in pictures you can add the plus factor of realism to your illustration.

New vs. used objects

A new and unused object is cold and impersonal. Most of us like any object better when it has lost its "store" look. If the object is a piece of clothing, we may even launder it purposely before we wear it. Nowhere will you find better examples of the contrast between new and used objects than in your kitchen. In the two accompanying drawings, the life span of a saucepan is revealed. The new and shiny saucepan, complete with price tag, suggests the original purchase. The other drawing I have made of the same object tells the story of months of hard service and use. Its battered appearance suggests the very clatter of the kitchen which, in turn, conjures up a picture of people at work. You can see that we are putting to use a very important principle — the power of suggestion. In other words, the chipped enamel on the saucepan is the tell-tale clue that suggests the relationship between people and objects. I call the application of this sort of thinking humanizing a picture.



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Variety in forms — textures and surfaces

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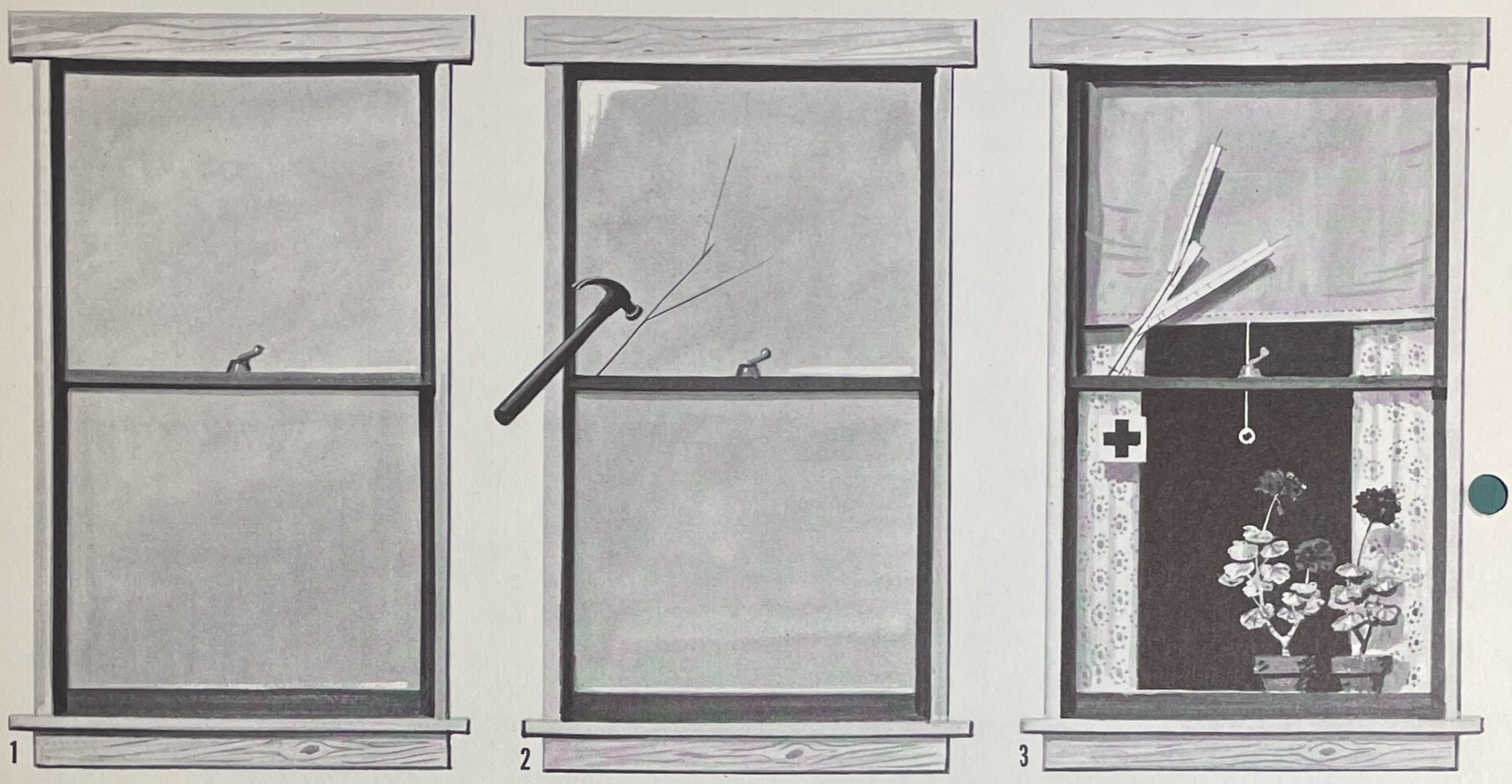

A piece of glass does not make a window

In "Fables of our Time" James Thurber tells of a bird which was knocked senseless when it flew into a piece of glass standing upright in an open field. When it recovered, it told other birds of the experience. They refused to believe the story and flew into the glass — with the same sad results.

After a fashion, an artist's problem with glass might be compared with the experience of the birds in the fable. When he attempts to picture glass, the artist must paint something which is *transparent* and *invisible*. There are ways to accomplish this, the simplest of which is to draw the visible parts of a window and let the association of ideas do the rest. That is what I have done in Figure 1, which is a convincing picture of a window frame. The person who looks at the sash "puts in the glass" himself — he visualizes the glass in the frame — because he associates the glass with the sash.

The artist can also suggest the presence of glass by the simple device of cracking it. A crack in a piece of glass catches a strong highlight and also shows a shadow edge. It is an eye-catcher. The crack suggests the occurrence of an incident and a human reaction to it. With the crack in the glass, it is quite evident that the sash is not empty.

This example should suggest to you the inventiveness that is necessary to create mood and reality. It can be applied to whatever subject matter you are painting. These are the touches that show you have thought the subject out thoroughly.

In Figure 3, the owner of the window has made a temporary repair of this crack with adhesive tape. The tape introduces the human element and the picture begins to come to life. Now it is more than a picture of a window, it also says a broken glass has been repaired by a person. Other story-telling devices also have been added here. The person who lives here likes flowers and the window serves as a solarium for a potted plant. He also likes privacy as suggested by the shades and curtains. The Red Cross sticker not only shouts that there is glass in the window, but says the owner is civic-minded. Thus the story of the window can be made to grow and grow.

Texture gives your painting the final wallop

Tools and textures by Peter Helck

In the details of the two pictures shown below, you see how different, interesting effects can be achieved through the imaginative use of unusual tools. As a beginner, however, you should master the orthodox tools first and so gain the necessary technical skill to present an idea clearly and effectively. Your tools can be used successfully only if you combine them with accurate observation and analysis of the elements in the picture. Careful selection and placement of these elements *must* precede your actual rendering, regardless of the tools you use. Your increasing technical facility is important *only as a means to that end.*

These two pictures are shown here for another important reason. They serve as a good demonstration of the fact that there is no formula for rendering a picture. In this case, the picture was rendered in two different ways. The same composition could have been rendered in dozens of other ways and the same idea expressed through various arrangements of the same forms. Lighting, medium, composition, design and the choice of textures all could have been different. Their selection is dependent on the artist's taste, experience and imagination, *not on a formula.*

Orthodox tools. This was drawn first in ink line with ruling pens and #170 and #230 nibs. The tonal effect was achieved with a variety of brushes using diluted ink washes. The sky was executed with a semi-dry, half inch, flat brush, as was the foreground. The deep accents in the mass of roots and earth were established with near black on semi-dry brushes, and subsequently modeled with lighter grays to achieve form and texture. The highest accents, the pure whites on the figures, the trees and the saw are untouched white paper.

Unorthodox tools. This also was drawn in pen lines precisely like its companion. The dark accents in the tree trunks and in the root mass were done with a stump dipped in pure black ink. The textured mass was executed with bath sponge fragments dipped in pools of diluted ink. Sponge was also used for the bark textures. All of the tones on the house were applied with stumps and gray ink. Before using the opaque pigment, the sky was rubbed in from right to left with a gob of cotton wadding saturated with crayon dust. Parts of the house and the tree roots were also tinted in this rubbing process, but were restored where necessary, with a kneaded eraser. The foreground tones made up of opaque grays, were massed on the palette, applied with a painting knife and rolled in with a small roller. While still moist, this area was scraped with a razor blade and dental tools. The glinting lights on the tree trunk are near whites of heavy opaque pigments applied with a stump and pushed into meaningful textures with a dental tool. All of the background foliage is sponge play, using opaque and semi-opaque grays. The pure white on the men's shirts, the saw and the fence, were painted in with stumps.

Lesson **14**

Famous Artists Course

Variety in forms—textures and surfaces

Famous Artists Schools, Inc.

ASSIGNMENT PHOTOGRAPH

FAMOUS ARTISTS COURSE
Student Work
Lesson 14

To Study and Practice

It is necessary for you to do the following practice work as a preliminary to ASSIGNMENT 1. Make several pencil drawings 5 inches wide by 4 inches high of each of the following subjects:

A. VARIETY IN FORM. Draw a group of hats, books, shoes or other objects. Notice the subtle variations within apparently similar forms.

B. REPEATED FORMS. Subjects with repeated forms that create textures can be readily found almost anywhere. Make a practice of examining your surroundings for textures created by repeated forms.

C. SURFACE TEXTURES. Objects in which the surface textures are of marked importance include stone walls, tree trunks, wooden objects, leather gloves and burlap bags.

D. TWO-DIMENSIONAL TEXTURES. Pictures showing figures grouped closely together, or interior scenes, offer good opportunities to use two-dimensional textures.

Each of these drawings should clearly identify the particular subject, i.e., variety in form, repeated forms, surface textures, and two-dimensional textures. Each picture should also be carefully designed and made into an interesting composition.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1 - Select the best pencil drawing from each of the above four practice assignments. Mount the four drawings on an 11 x 14-inch sheet. Under each drawing, letter the type of forms or textures it represents.

Mark this sheet ASSIGNMENT 1.

ASSIGNMENT 2 - Use the assignment photograph on Page 38 as research material for a drawing for a travel advertisement to be used in either a magazine or a newspaper. Make the drawing 7 inches wide and 8 inches high on an 11 x 14-inch sheet of illustration board. Render it in pen or brush lines, wash or opaque. Before starting the assignment, restudy Pages 12 and 13 of Lesson 11.

You can move or change some of the things in the photograph, such as rocks, foliage, etc. in order to improve the composition. You must bear in mind though that this is a travel advertisement for an historic site, and people familiar with the locality should be able to identify the old mill immediately.

Draw two women and a man standing near the door of the mill. Be sure to plan your lighting realistically and work out a definite light and shadow pattern throughout your picture. Remember to make use of the four points we have stressed in this lesson.

Mark this sheet -- ASSIGNMENT 2.

IMPORTANT. Letter your name, address and student number in the lower left-hand corner of each drawing. In the lower right corner, place the Lesson Number and Assignment Number. For criticism and grading, mail ASSIGNMENT 1 and ASSIGNMENT 2 to:

FAMOUS ARTISTS COURSE
Westport, Conn.

BE SURE to fill out the return shipping label and enclose it with your assignment. This helps a lot in getting your assignment back quickly.